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Soloists and conductor in the Brevard Festival. Left: Isaac Stern. Center: performers of "Elijah", from the left, Walter Fredericks, Yi-Kwei Sze, James Christian Pfohl, Beverly Wolff, Linda Sanford. Right: Mildred Miller, Mr. Pfohl, and Jerome Hines (all photos, except of Miss Turner, by Hank Daniel)

Brevard Festival Celebrates Its 12th Year With Concerts of Excellent Standards

By BEVERLY WOLTER

Brevard, N. C.—The Brevard Gala Festival Series, now in its 12th year, chalked up its most successful season to date in performances Aug. 9-11, 16-18, and 23-25.

Brevard lies just beyond Asheville in the Pisgah National Forest area, a setting that does much to enhance the festival. The festival itself was first held in 1946, following the close of the Transylvania Music Camp season. Performances then as now, with the exception of occasional concerts is Asheville, are held in the camp's auditorium, a shedlike structure open at the sides to cooling breezes from the surrounding mountains.

Lois Marshall, Canadian soprano, returning to the festival for the second year, completely captivated the opening-night audience with her melting interpretations of "In questa reggia" from "Turandot" and "Sola, perduta, abbandonata" from "Manon Lescaut." There was an especial warmth and moving quality in her performance of the "Abscheulicher" aria from "Fidelio".

Make-up of Orchestra

Continuing the Beethoven theme, begun with a performance of the Overture to "Fidelio", the orchestra under James Christian Pfohl played Beethoven's First Symphony as its major offering of the evening.

Composed about equally of professional musicians and music-camp students, the orchestra, led throughout the festival by Mr. Pfohl, often showed the inevitable faults of such a combination. Generally, though, the playing was smooth and consistent. Mr. Pfohl and his staff are to be congratulated on the ease with which the young musicians have been worked into the orchestra.

The Beethoven First was not the orchestra's most successful venture, however. Intonation faltered, attacks were ragged, and dynamics often seemed misplaced. Mr. Pfohl took the work at a pace that could only contribute a sluggish effect.

Mr. Pfohl is a firm believer in programming contemporary music—indeed, one of the distinguishing marks of the festival was the quantity and quality of the modern works presented—and his conducting of it, in the festival at least, was bolder, less constrained and far more effective and understanding than his in-

terpretation of the standard works.

The first concert concluded with a sprightly performance of the Three Dances from Falla's "The Three-Cornered Hat".

Grant Johannesen, a favorite for several seasons of Brevard audiences, appeared Aug. 10 and again won his listeners, principally with his loving and liquid interpretation of D'Indy's "Symphony on a French Mountain Song". He also was heard in the Beethoven Second Concerto, which he played with sensitivity and crystalline articulation.

The orchestra failed to develop fully the tempestuous aspects of Wallingford Riegger's "Festival Overture" but redeemed itself with a performance of "La Valse" that gave unexpected and welcome fire and brilliance to that familiar work.

"Elijah" Performed

An audience that jammed the shed for the Aug. 11 performance of "Elijah" was chagrined to learn that Miss Marshall was indisposed. Small cause for complaint could be registered over the performance of Linda Sanford, 23-year-old soprano of Atlanta, Ga., who substituted, at scarcely a moment's notice. Once initial nervousness wore off, Miss Sanford gave a most capable performance, displaying a voice light, sweet and admirably trained.

The critical triumph of the weekend was scored by Yi-Kwei Sze, Chinese bass-baritone, who sang the title role with becoming fervor and superb musicianship.

In the same performance, Beverly Wolff gave ample support to the belief that she is one of the more promising young contraltos. Walter Fredericks, tenor, sang with careful control and accuracy.

The chorus work was outstanding, noteworthy particularly for its balanced voices, incisive attacks and precise diction. For this, Gordon Page as choral conductor deserves high praise.

Leonard Pennario played with his accustomed brilliance the Khachaturian Piano Concerto on Aug. 16. The orchestra was at its best here, showing, under Mr. Pfohl's baton, a real flare for the poetic as well as the frenetic aspects of the work.

Perhaps it was the reading given the Khachaturian that made the

Brahms First following it seem so lifeless. The concert opened with Creston's "Dance Overture".

On Aug. 17 the festival moved to Asheville for an eagerly awaited, highly publicized performance at Biltmore, fabulous French Renaissance estate built in the 1890s by George Vanderbilt. Unfortunately rain forced the concert with Jerome Hines and Mildred Miller indoors to the Asheville City Auditorium.

Miss Miller, displayed a voice breathtaking in force and range, yet a voice that sacrificed nothing of lyricism and clarity. Her two arias, "O mio Fernando" from Donizetti's "La Favorita" and "Una voce poco fa" from "The Barber of Seville", were sufficient to make the evening a thrilling one, even without Mr. Hines. In his excerpts from "Boris Godounoff" the audience found interpretative intensity coupled with a richness of vocal quality that gave to the concert performance the splendor of the operatic stage.

The orchestra was heard to advantage in Enesco's "Rumanian Rhapsody No. 1" and the Overture to "Oberon". The Creston "Dance Overture" was substituted as a concluding number when music for the scheduled "Gaité Parisienne" failed to arrive.

All-Orchestral Program

The balanced discipline of the orchestra and Mr. Pfohl's affectionate regard for contemporary music found fullest expression in the all-orchestra concert on Aug. 18. In his grasp of Strauss's "Death and Transfiguration", Mr. Pfohl led the orchestra to some of its finest moments of the festival. Vaughan Williams' Eighth Symphony and Barber's "First Essay for Orchestra" won equally effective readings. The Festival Chorus opened the concert with an impressive performance of Holst's brief "Festival Te Deum".

The Biltmore House became the scene for the festival on Aug. 23, providing a brilliantly lighted backdrop for a concert version of "Carmen". Though the setting added little musically, particularly as the loudspeaker system did not function properly, there was no denying that the background was a spectacular one.

Artists participating were Claramae Turner, as a dynamic Carmen; Laura

(Continued on page 5)



Marcus Blechman

Claramae Turner as Carmen



Grant Johannesen



Above: Lois Marshall
Below: Leonard Pennario



Musical America

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Significant Opera Seasons

THE two major American opera companies outside New York, the Lyric Opera of Chicago and the San Francisco Opera, are about to launch seasons fraught with great significance for them and for the whole operatic movement in this country.

After an internal ruckus that threatened its very existence, the Chicago company came through with flying colors last season and is prepared this year to offer Chicagoans seven weeks of opera with first-class productions and a roster of singers comparable to the best anywhere.

Chicago has a large and sophisticated public for opera which will respond when it is offered something worthy of response. Carol Fox and her associates have demonstrated that they can

provide that something and the result is an imposing increase in subscriptions and a clamor for more performances. It is a brilliant record and one of the brightest spots on the national horizon.

SAN Francisco, beginning its 35th season this month, is celebrating the 25th anniversary of its splendid opera house, which, due to the founding of the United Nations within its walls, is one of the historic monuments of the world. (A special feature on this great theatre is published elsewhere in this issue.) San Franciscans, too, are discriminating operagoers, and the standards of their performances, set by the late Gaetano Merola and maintained by Kurt Herbert Adler, are among the highest anywhere.

Box-Office Problems

THE New York Giants are moving to San Francisco and the Empire State Music Festival, now located at Ellenville, N. Y., may be seeking a new location, preferably nearer New York City. The baseball club and the music festival have one problem in common—an anemic box office.

The Empire State Music Festival, in the three short seasons of its existence, has made an impressive record artistically. It is a true festival in the best sense of that much-abused word. It has sought out new and uncommon works to perform and has not permitted itself to degenerate into a series of pop programs, interspersed with standard fare warmed over from the usual winter repertoire, which is the easy road to box office success being traversed more and more by so-called music festivals throughout the world.

IN their brief tenure, Frank Forrest and his associates, including the Symphony of the Air (the core around which the festival is built), have undertaken such major affairs as "The Tempest" with Sibelius's incidental music; Villa Lobos's ballet, "The Emperor Jones"; "Midsummer Night's Dream", with Carl Orff's music; Strauss's "Elektra"; Stravinsky's "Canticum Sacrum", and Beethoven's Ninth Symphony, not to mention a long list of less spectacular works by Chavez, Hindemith, Bartok, Kodaly, Cimarosa and others which many another festival would consider too rich for the customers' blood.

Not all of Empire State's departures from dull routine have been equally successful. Last season's production of "Midsummer Night's Dream", for instance, proved a tasteless piece of Broadway buffoonery, despite Orff's music. This year's "Elektra", on the other hand, hit a high standard

of excellence for a work extremely difficult to do under the best circumstances. But these ups and downs are not the important thing. What is important is the willingness, the courage and the imagination to take a chance on something new or different, let the chips fall where they may. At least an E for effort has been achieved and a hand has been raised to stay the gradual slide of the whole festival concept into a limbo of Gershwin Nights, bad performances of "Carmen", and operetta potpourris.

BUT the Empire State Festival has not been rewarded according to its desserts. Its total attendance has risen from 59,800 in 1955 to 65,000 in 1956 and 1957, and its net losses have gone down progressively from \$200,000 to \$100,000 to \$75,000 per season. The attendance figure is not large enough by half, however, and the reduced deficits largely reflect operating economies.

The festival is located in the heart of the vast Catskill resort area and it was thought that the summer people would be sufficient to support the enterprise. But they have not come in sufficient numbers and neither have the people of New York, the only large city in the vicinity. Ellenville is not easy to get to from New York except by private car, and even then the trip is a bit too long. Also, transient accommodations in the vicinity are not adequate and the site of the festival itself is less than beguiling.

Forrest and company, it is rumored, may be seeking a new location nearer New York and we sincerely hope they find one. It would be a pity for so promising a venture to die of inaccessibility.

When the Giants move out, let the Empire State Music Festival move in.

On the front cover

Rita Streich, coloratura soprano of the Vienna State Opera, will make her American operatic debut with the San Francisco Opera this fall. She will sing three of her best-known roles: Sophie in "Der Rosenkavalier" (shown on the front cover), Despina in "Così fan tutte", and Zerbinetta in "Ariadne auf Naxos". Her American debut was made in August, at Hollywood Bowl, on a flying trip between performances at the Salzburg Festival. Her first American tour will include a recital in New York's Town Hall on Nov. 27, and an appearance on the Ed Sullivan Show in December. The singer's European reputation and her American following, based on her numerous Decca Gold Label Records, assured her a completely booked tour as

soon as announcement was made that she was coming here by the Colbert-LaBerge Concert Management.

Miss Streich grew up in Germany, becoming a pupil of the great coloratura soprano Maria Ivogün. When she moved to Berlin, she continued her studies with Erna Berger, herself an Ivogün pupil. She started her career with the Berlin State Opera, within a year attaining leading roles.

In 1952, she appeared at Bayreuth, with subsequent engagements at the Perugia Festival and the opera houses of Naples and Rome. Her permanent engagement by the Vienna State Opera followed. Since then, Miss Streich has appeared as opera singer, recitalist, and orchestral soloist under Europe's most



RITA
STREICH

celebrated conductors and in almost all the leading Continental festivals. (Photograph by Fayer of Vienna.)

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National Report

(Continued from page 3)

Castellano, as a melting Micaëla; Mr. Fredericks, as a warm and appealing Don José; and Philip Maero, as a convincing Escamillo. The festival orchestra and chorus accompanied in first-rate manner.

Returning to Brevard for the Aug. 24 concert, a full house heard Ruth Slenczynska in a thunderous performance of Saint-Saëns' virtuosic Second Piano Concerto. The orchestra gave an authoritative expression to Stravinsky's "Firebird" Suite and eloquence to William Schuman's "New England Triptych".

The supreme moment of the festival came on the final afternoon with Isaac Stern's performance of

tern United States premiere of Stravinsky's "Canticum Sacrum", as well as Carl Orff's "Carmina Burana", drew the next largest audience. Presented that week also was a full stage production of Strauss's "Elektra".

Other events of the season included the presentation of Beethoven's Ninth Symphony with Igor Markevitch conducting; the dance-drama, "Emperor Jones", composed and conducted by Heitor Villa-Lobos and choreographed and danced by Jose Limon; and soloists of the Royal Danish Ballet. The other conductors of the season were Fausto Cleva, Robert Zeller, Morton Gould, and Remo

Bolognini. Soloists included Menahem Pressler, pianist; Uta Graf and Ellen Faull, sopranos; Maureen Forrester; mezzo-soprano; Rudolf Petrak, tenor; Norman Scott, bass; and Philip Maero, baritone.

A four to six-week season, to begin July 4, is being planned for next year. The subscription plan, up to now confined only to residents of the area, will be expanded to include all Festival patrons. Also improvements are to be made in the tent-theatre next season to provide greater enjoyment and comfort for Festival audiences. The seats will be "staggered" and the stage sloped to give a clearer view of the stage (see editorial page 4).

Chicago Outdoor Concerts Marred by External Noises

Chicago.—Will our great outdoor summer festivals in and about large urban centers fall victims to the increasing barrage of noise of our industrial civilization and cease to exist? It seems likely, unless something is done about it. Both at Ravinia and at Grant Park the intrusion of train and airplane noises are becoming more and more frequent, distracting artists and audiences alike. Even the critics find it difficult to judge the merits of compositions and performances without

these firsts at Ravinia — and the "Louisiana Story" suite. Mr. Thomson's charm was in evidence in his works and in his conducting. Mr. McFerrin sang agreeably but with unclear diction.

The following evening Roy Harris conducted a program of his works, featuring for Symphony No. 5; the Fantasy for Piano and Orchestra, with Johana Harris as soloist; the "Kentucky Spring"; and the more recent "Ode to Consonance". Due to a skimpy rehearsal schedule some

let, "The Incredible Flutist". Three times during the Concertino Mr. Piston had to stop his performers to allow a passing train or airplane to be heard. They were heard to perfection, to the last echo. Meanwhile, they worked havoc to the musical continuity of the Concertino and to some of the other pieces that blatantly competed against them. Aside from all this Mr. Piston's music was listened to with respectful attention by an audience larger than usual for these composer concerts.

The Friday, July 12, deluge prevented me from hearing Pierre Monteux's opening concert. All accounts agreed that it was a memorable experience; the Beethoven Seventh and Debussy's "La Mer", played to the accompaniment of thunder and lightning, will not be forgotten by those who braved the elements to attend. Ravel's Concerto for Piano and Orchestra in G major, with Mr. Sanroma as soloist, did not fare so well, blanketed by the unruly elements.

Stern Is Soloist

On the following evening the weather was more congenial to Brahms' Symphony No. 2, in D major. Isaac Stern, violinist, substituted the Beethoven Concerto in D major for the announced Concerto No. 2, by Prokofiev. This I did not hear, but I heard Mr. Stern on Sunday, playing Mendelssohn's Concerto in E minor. Though his tone was sweet he had difficulty in being heard throughout the vast shed. This was a performance too "spirituelle" for outdoors. Mr. Monteux played Felix Borowski's "The Mirror" in memory of the revered critic of the Chicago Sun-Times. A jolly reading of the Beethoven Symphony No. 8 opened the program and a stirring performance of Respighi's "The Pines of Rome" gave it a rousing finish.

On July 15; 17, the Pro Musica Antiqua presented interesting programs of Tudor, Renaissance, and Early Baroque music in the Theatre.

The sensation of the season up to this time was the debut of the Hungarian pianist, Gyorgy Cziffra, who gave an exciting rendition of Grieg's Concerto in A minor. The conductor, Carl Schuricht, gave him a cool but competent accompaniment. Among the purely orchestral works Mr. Schuricht conducted the somewhat tiresome "Le Chausseur Maudit", by Cesar Franck and Schumann's Symphony No. 4, in D minor.

Michaels Award Winner

On the Sunday following, Malcolm Frager, Michaels Award winner, appeared as soloist in Beethoven's Concerto for Piano No. 4, in G major, under the direction of Mr. Schuricht. The featured orchestral works were Haydn's Symphony No. 88, in G major, and Boris Blacher's "Concertante Musik".

The New York Woodwind Quintet gave three evenings of chamber music in the Theatre on July 22, 23, 24.

For the orchestral week beginning July 25 Georg Solti electrified both orchestra and audiences with his intense and vivid readings. On July 25 he gave a most sympathetic accompaniment to Reginald Kell in Mozart's Concerto for Clarinet, A major (K. 622). Mr. Kell performed his part with that nonchalant ease for which he is famous. The Beaux Arts Trio



Ruth Slenczynska, Brevard soloist

Brahms' Violin Concerto. From the moment his bow crossed the strings of his violin, the hundreds of persons filling the auditorium and spilling out the sides and back were caught in the spell of his playing, with its marvelous, melting lyricism and dazzling brilliance.

A performance of Shostakovich's Fifth Symphony, in which the orchestra reached its zenith under Mr. Pfohl, was largely overlooked by an audience totally carried away by Mr. Stern's performance. A capable presentation of the Overture to "The Magic Flute" opened the program.

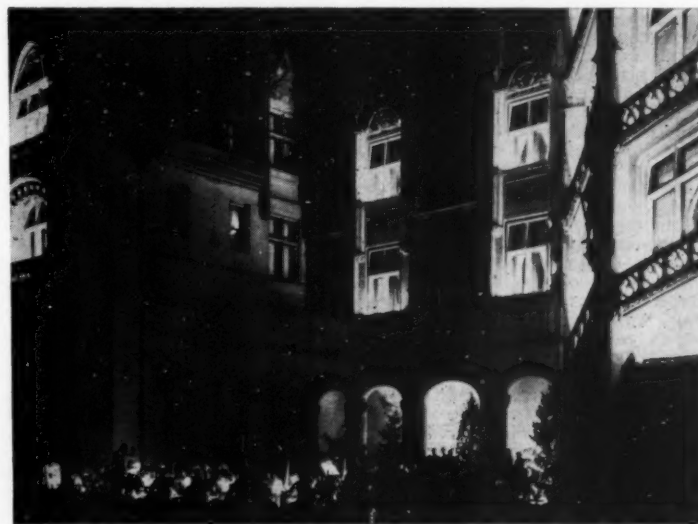
Though the current festival has been reckoned the most successful artistically and in point of attendance, finances threaten to become an increasing problem. There is some thought of moving more concerts to Asheville to take advantage of that city's larger population, its 3,000-seat auditorium, and its attractiveness to tourists as a jumping-off place for jaunts into the Blue Ridge and Great Smoky Mountain areas.

65,000 Attend Empire State Festival

Ellenville, N. Y.—The attendance for the 18 performances given this year at the Empire State Music Festival was approximately 65,000. The final week, during which three performances of "Madama Butterfly" were presented, broke all attendance records in the festival's three-year history.

The other offerings of the final week included the American debut of Vera Paztor and Erno Vashegyi. Hungarian dancers; and a Sunday afternoon concert with soloists Stanley Babin and Julian Olevsky.

Leopold Stokowski, who conducted the Symphony of the Air in the East-



Biltmore Estate, Asheville, as it appeared when illuminated for the concert version of "Carmen" during the Brevard Festival series

discounting the deleterious effect of extra-musical din. To some degree this state of affairs has caused some falling off in average attendance; some inept programming and the dearth of really big names have also contributed their share.

The Ravinia Festival Association, encouraged by the success of last summer's programs featuring Aaron Copland and Leonard Bernstein conducting their own works, offered not two, but four, other American composer evenings, with mixed results. Virgil Thomson conducted five of his own compositions on July 5: the "Five Portraits"; "Symphony on a Hymn Tune"; "Five Songs from William Blake"; with Robert McFerrin, baritone; "Pigeons on the Grass"—all of

minor disasters were unavoidable.

The next concert introduced Lukas Foss as conductor of two of his own works: the "Song of Anguish", for baritone and orchestra, with Marvin Hayes, soloist; and the "Song of Songs", with Phyllis Curtin, soprano. Mr. Foss also directed the orchestra in Berlioz's "Roman Carnival" overture; Bernstein's "Candide" overture; and the Dance of the Apprentices and Finale from Act III of Wagner's "Die Meistersinger".

Walter Piston's turn came on July 11. He conducted his Toccata for Orchestra; Fantasy for English Horn, Harp and Strings; the Symphony No. 2; the Concertino for Piano and Orchestra, with Jesus Maria Sanroma, soloist; and the Suite from the Bal-

Photos by Hank Daniel

National Report

appeared next evening in the infrequently heard Concerto for Piano, Violin, and Violoncello, by Beethoven. Mr. Solti conducted a notable performance of Strauss' "Till Eulenspiegel" and a spirited one of Haydn's Symphony No. 102, in B flat major.

On Saturday evening Mr. Solti conducted the orchestra and the Northwestern University Summer Chorus in Haydn's oratorio, "The Seasons". The soloists were Claire Watson, soprano, William Olvis, tenor, and Norman Scott, baritone. The chorus was on its toes; the soloists, particularly Mr. Olvis, who seems cut out to be an oratorio singer, were unusually good in this rarely heard work, which seemed to be Mr. Solti's special dish. This is the kind of program that spells "Festival", that justifies its continuance.

Farrell, Janis Soloists

William Steinberg directed the final week's orchestra concerts, with two soloists: Eileen Farrell, soprano, on Aug. 1 and 4, and Byron Janis, pianist, on Aug. 2 and 3. On her first appearance, Miss Farrell sang the "Liebestod" from "Tristan" and Brunnhilde's "Immolation" from "Götterdämmerung". The clarion voice triumphed over passing diesel engines and airplanes, at the cost, though, of that intimacy of communication that is necessary even in Wagner, though here and there in the "Immolation" the soprano with the queenly poise projected the music most tellingly. In the first half of the program Mr. Steinberg directed about the most insensitive and noisy performance of César Franck's Symphony in D minor that I have ever heard.

On the following beautiful Sunday afternoon Miss Farrell sang "Pace, pace" from Verdi's "La Forza del Destino" and the aria, "Ocean, Thou Mighty Monster" from Weber's "Oberon" with such beauty and amplitude of tone that the large audience, like Oliver Twist, clamored unavailingly for "More"! Mr. Steinberg featured a highly stylized interpretation of Schubert's Symphony No. 5, in B flat major.

I missed both occasions at which Mr. Janis was the assisting artist. He played the Rachmaninoff Concerto No. 3, in D minor, on Friday, and the Tchaikovsky Concerto No. 1, in B flat minor, on Saturday. On Saturday also, Mr. Steinberg introduced Alexander Tchernepin's "Symphonic March", done to a turn in crispness and scintillation, and gave a masterly performance of Samuel Barber's "Souvenirs".

Eight soloists of the Royal Danish Ballet danced each night of the week to large and enthusiastic audiences. A small part of the Chicago Symphony, directed by Robert Zeller, accompanied the dancers. Though this was hardly ballet with a capital "B", the engaging charm of the dancers and their evident desire to please provided a pleasant evening's entertainment.

"The Creation" Given

The first weekend at Grant Park, June 29, 30, featured Haydn's oratorio, "The Creation", with the Apollo Musical Club; Sylvia Stahlman, soprano; Frank Porretta, tenor; Norman Treigle, bass; under the direction of Joseph Rosenstock. On the whole the production had pace and, despite inhospitable south winds carrying hu-

midity, train noises, etc., the Haydn simplicity and charm were evident throughout most of the performance. The choral volume was at times dissipated by wafted winds; the soloists, being closer to microphones, were heard to better advantage. Miss Stahlman displayed a bright soprano in the part of Gabriel; Mr. Porretta seemed inexperienced, though conscientious; Mr. Treigle sang sonorously and with authority.

Sebastian Heard

John Sebastian, harmonica virtuoso, introduced Alexander Tchernepin's Concerto for Harmonica and Orchestra in the July 3 concert. This was a most ingratiating piece, superlatively performed by Mr. Sebastian, with a well balanced accompaniment furnished by Mr. Rosenstock.

The following weekend provided "An Evening in Old Vienna", one of the most enjoyable concerts of the season, conducted by Mr. Rosenstock, with Peggy Bonini, soprano; and Ernest McChesney, tenor. Miss Bonini and Mr. McChesney sang songs and duets from operettas by Johann Strauss, Jr. and Franz Lehár, in authentic and captivating Viennese style. Mr. McChesney's English diction was worthy of special praise.

Theodore Bloomfield, conductor of the Portland, Oregon, Symphony Orchestra, occupied the podium on July 10, the first of four conductors new to Grant Park. The others were Frederic Balazs, Harry Farberman, and Saul Caston. Mr. Bloomfield impressed at once with his clear and incisive beat in Beethoven's Symphony No. 8, and in the expert accompaniment he provided piano soloist, Istvan Nadas, in Ravel's Concerto in G major.

It is sad to report that Mr. Balazs' program, billed as a "Hungarian Freedom Program", was rained out in that now famous Friday downpour of July 12. We hope to hear him next year.

The evening of July 17 offered the Saint-Saëns Concerto for Cello, with Leopold Teraspulsy as soloist, under the direction of Leo Kopp, and excerpts from Verdi's "A Masked Ball", with Silvio Insana directing chorus and soloists of the Chicago Park District Opera Guild. Blanche Lewis, as Ulrica, and Narcyz Pasterczyk, as Renato, were outstanding. Ann Irving, as Oscar, the page, sang her solo with brilliant effect. In the Concerto Mr. Teraspulsy performed nobly and with sensitive discrimination under difficult conditions.

Allers Conducts

The weekend of July 20, 21 brought us Franz Allers, conductor, and Marais and Miranda in a program featuring the balladeers in the Africana Suite for "Too Late the Phalarope", by Mr. Marais. To one who has never been to Africa this sounded like the real thing, compellingly sung by the gifted couple. However, in this and in other offerings by them their style was cramped by the heavy orchestral settings that accompanied them. Mr. Allers conducted with éclat Smetana's "The Moldau" and the Chicago performance of "Four English Dances" by Malcolm Arnold.

After a fair performance of Tchaikovsky's Symphony No. 5, in E minor, conducted by Harry Farberman, on July 24, Aaron Rosand, violinist, dug into the "Symphonie Espagnole" for Violin and Orchestra, by Lalo, and aroused the audience from its torpor.

Mr. Farberman, a former violinist, accorded his colleague a sympathetic and alert accompaniment.

Milton Katims fulfilled a return engagement to conduct the Grant Park Symphony on July 31, with Moura Lympny as piano soloist in Saint-Saëns' Concerto No. 2, in G minor. Miss Lympny scored a resounding success. Mr. Katims led the orchestra brilliantly in Rossini's Overture to "La Gazza Ladra" and Mendelssohn's "Italian" Symphony. He also introduced William Schuman's "New England Triptych", based on tunes by the American primitive William Billings.

On Aug. 3 and 4, Eva Likova, soprano, was the soloist in selected songs and arias. Mr. Katims' main offering was the rich, luscious Suite in F sharp minor by Dohnányi.

Fritz Siegal, concertmaster of the orchestra, battled valiantly with stock-car racing noises in a brilliant performance of the Khachaturian concerto, disclosing an amazingly sure and puissant left-hand technique. Saul Caston, conductor, supplied an accompaniment that frequently followed the soloist at a respectful distance.

With a lake breeze to hold back the city din "An Evening with Offenbach" proved most enjoyable, with Julius Rudel at the helm, at the weekend concerts of Aug. 10 and 11. The soloists—Sylvia Stahlman and Marilyn Cotlow, sopranos; Rosemary Anroe, mezzo-soprano; Jon Crain, tenor; and Joshua Hecht, bass—sang excerpts from "The Tales of Hoffmann" in the first half of the program. Miss Stahlman and Mr. Hecht were outstanding in their solos. Though primarily a lyric soprano, Miss Cotlow sang the music of the mechanical doll with brilliance and sure intonation.

After intermission excerpts from "Orpheus in the Underworld" were sung capably by the quintet of soloists. Mr. Crain's faking of the violin solo, played expertly behind him by the concertmaster, Mr. Siegal, aroused the audience to delighted laughter.

The final offering of the season was a concert performance of Verdi's "Rigoletto", under the expert baton of Mr. Rudel. Beverly Sills, attrac-

tive in voice and appearance, was the Gilda. Cornell MacNeil, as the jester, sang and acted with convincing authority. After a slow start, Rudolf Petrak, as the Duke, gained in power and expressiveness. The vocal honors of the evening went to Mr. Hecht in the smaller roles of Monterone and Sparafucile. His voice, with more than a hint of Pinza in its quality and volume, gave to Monterone's curse the terrifying impact it often fails to achieve in stage performances. "Rigoletto" drew the largest crowds of the Grant Park season, an estimated 17,500 on Saturday evening.

The total estimated attendance for 1957 was 276,401, comparing favorably with the attendance figure of 285,500 in 1956. Rain, excessive humidity, and the unwelcome noises mentioned before cut down attendance. The smaller figure for 1957 was not due either to poor programming or low-caliber talent. The programs had a nice mixture of the familiar and unfamiliar, with items of a lighter character well suited to open-air listening in the more relaxed summer season. The artists were, by and large, young, yet experienced, coping with the disadvantages of al fresco performances like brave and seasoned troupers. The management, the performers, and the audiences deserved a better deal from the city, which subsidizes these concerts but fails to insulate them from unprogrammed and unwanted sound effects.

Lyric Opera News

Thomas I. Underwood, attorney, civic leader, and chairman of the board of the Lyric Opera, died on Aug. 14 in Bissone, Switzerland. He was largely instrumental in restoring Lyric Opera's financial solvency.

At the close of the subscription sale Carol Fox, general manager of the Lyric, announced that a record \$201,000 had been subscribed, an increase of \$71,000 over last season's intake. Miss Fox also announced a nonsubscription series on Saturday evenings. Performances of operas from the subscription series will be given with substantially the same casts. —Howard Talley

Hollywood Bowl Enjoys Well-Attended Season

Los Angeles.—The summer season at Hollywood Bowl and the Greek Theatre has been one of the most prosperous and well attended in recent years.

The Bowl had to await the arrival of Georg Solti for conducting that produced the type of playing from the Los Angeles Philharmonic that patrons are accustomed to during the winter season. At his opening concert on July 30, Mr. Solti offered a piquant and deftly colored reading of the suite from Kodaly's "Hary Janos" and a remarkably sympathetic and poetic interpretation of Schumann's Fourth Symphony. Janos Starker was the soloist in Dvorak's Cello Concerto, making a deep impression by his consummate mastery both of the music and of his instrument. He was greatly aided in his task by Mr. Solti's finely proportioned accompaniment.

Gyorgy Cziffra, Hungarian pianist, made his second appearance of the season on Aug. 1, playing two Liszt compositions, the Concerto in E flat and the "Hungarian Fantasy". As in the earlier Tchaikovsky concerto, Mr. Cziffra impressed more by his speed and flair for pianistic effect than for

sound musicianship. The Liszt concerto had a touch of the grand manner, but the Fantasy had so many erratic and unexpected changes of tempo and such sudden bursts of speed that even so expert an accompanist as Mr. Solti could not maintain a good ensemble. Mr. Solti offered a dynamic and highly individual interpretation of Beethoven's Fifth Symphony and Strauss's "Till Eulenspiegel".

An all-Brahms program constituted Mr. Solti's final concert on Aug. 6. The "Tragic Overture" and Variations on a Theme by Haydn were marked by a very high standard of orchestral performance and the C minor Symphony received a broad and imposing interpretation. Lucretia West made her debut as soloist in the "Alto Rhapsody", disclosing a fluent and voluminous voice, a genuine contralto, lacking only a little in warmth and poetic perception. The male chorus of the Roger Wagner Chorale was excellent in the choral parts.

The Bowl's annual operatic program on Aug. 8 recruited the services of Dorothy Kirsten, soprano, and Kirk Oreste, tenor, with Kurt Herbert Adler conducting. Miss Kirsten



Rothschild

MUSICIANS AT HOLLYWOOD BOWL

Left: Pvt. John Browning discusses the concerto he is to play with William Steinberg. Right: Rita Streich, who made her debut at the Bowl, waves hello after an airplane trip

was in fine voice in arias from "La Traviata", "Manon Lescaut" and "Turandot". Mr. Oreste demonstrated remarkable improvement and a real operatic flair in arias from "Tosca", "The Girl of the Golden West" and "La Gioconda", joining with Miss Kirsten in the third-act duet from "Tosca" for a close. Mr. Adler demonstrated his operatic erudition in the Overture to "La Forza del Destino", "The Walk to the Paradise Gardens" from Delius' "A Village Romeo and Juliet", Siegfried's Rhine Journey from "Götterdämmerung", the Prelude to Mascagni's "I Rantzau", and the Royal Hunt and Storm from Berlioz's "Les Troyens".

Roger Wagner conducted his Roger Wagner Chorale in Carl Orff's "Carmina Burana" on Aug. 13. The work of the chorus and orchestra was superb in vitality and in realization of the composer's many obvious effects, but the work itself scarcely merits the three local performances it has had in recent years. The soloists were Marni Nixon, soprano; Phyllis Althof-Brill, soprano; Richard Levitt, tenor; and Harve Presnell, baritone. Prefacing the choral work, Mr. Wagner led the orchestra in capable accounts of Rossini's "Semiramide" Overture and Eugen Zador's transcription of Bach's Organ Prelude and Fugue in F minor.

Streich Makes American Debut

Howard Mitchell was the conductor on Aug. 15, giving competent but not particularly illuminating performances of Dvorak's "Carnival" Overture, the suite from Strauss's "Der Rosenkavalier" and Creston's Symphony No. 2. Rita Streich, German coloratura soprano, made her American debut, singing Zerbinetta's aria from Strauss's "Ariadne auf Naxos", and Johann Strauss's "Voices of Spring", with several encores in popular vein. Miss Streich's voice, a rather small one, is sweet in quality, extensive in range and fluent in the florid passages. Perhaps because of the nervousness attendant upon a debut it wanted somewhat in the excitement that can attend coloratura singing of the most brilliant character.

William Steinberg began his term of four concerts to end the season with an all-Tchaikovsky program on Aug. 20, consisting of the Serenade in C major for string orchestra, "Romeo and Juliet" and the Fifth Symphony. Despite the hackneyed nature of the material, Mr. Steinberg managed to keep it out of the perfunctory category by his vigorous and unsentimental approach and the high quality of performance he exacted from the orchestra.

Mr. Steinberg's second concert was on Aug. 22, with Isaac Stern as his



soloist in a beautifully conceived performance of the Mendelssohn Violin Concerto. Mr. Steinberg happily restored to the repertoire the sparkling overture to Cherubini's "Ali Baba" and devoted the final half of the program to an invigorating and imaginative account of Berlioz's "Symphonie Fantastique".

When Glenn Gould was forced to cancel his appearance as piano soloist on Aug. 28 because of illness, John

Browning was hastily recruited to take over Beethoven's G major Concerto. Mr. Browning appeared in his army uniform, having just completed his basic training at Ft. Ord. But as when he played this concerto here with Eduard van Beinum last season he gave a remarkably mature and poetic interpretation of the work, complete in technical resource and with an innate feeling for Beethoven style. Mr. Steinberg offered exquisite Mozart in the neglected Symphony No. 34, in C major, lent lively interest to the only real novelty of the season, Samuel Barber's witty "Souvenirs", and ended the program with Stravinsky's "Firebird" suite in recognition of the composer's 75th birthday.

Pops Concerts

The Bowl's heavily attended Friday and Saturday night Pops concerts have included a jazz program on Aug. 2; a Family Night with Danny Kaye, Salvatore Baccaloni, Dorothy Kirsten, Leonard Pennario, and the Lola Montes Spanish dancers on Aug. 3; Peggy King, Dan Dailey and Tommy Sands, David Rose conducting, on Aug. 10; Louis Armstrong and Russ Garcia conducting, Aug. 16; Eddie Fisher, with Buddy Bregman conducting, Aug. 17; and a Viennese program conducted by Carmen Drag-

on, with Mary Costa, Lloyd Hanna and a ballet staged by Stephen Pappich, Aug. 24.

The Greek Theatre has also been enjoying record-breaking attendance. A full length "Coppélia" was staged by Alicia Alonso, who also danced the title role, supported by André Eglevsky and Nils Bjorn Larsen, in five performances, Aug. 7-11. Miss Alonso added many individual touches to the work, and her work as prima ballerina was of its usual virtuosity and charm. Mr. Eglevsky was a handsome Frantz, and Mr. Larsen, of the Danish National Ballet, offered an unusual character study of Dr. Coppélius.

For the week of Aug. 12-18, Victor Borge held forth outside houses. "La Traviata" was presented in three performances, Aug. 21, 23 and 24 conducted by Tibor Kozma and staged by David Pardoll. Nadine Conner was variable as Violetta but engaging at her best. Eugene Conley was a forthright Alfredo and Cesare Bardelli experienced and competent as Germont. The Greek Theatre season ended with two weeks of repertory by the American Ballet Theatre, beginning Aug. 26, the casts including Nora Kaye, Violette Verdy, Lupe Serrano, Ruth Ann Koesun, Jillana Williams, John Kriza, Erik Bruhn and others.

—Albert Goldberg

Chautauqua Conducts 84th Annual Assembly

Chautauqua, N. Y.—Amid the trees that front 20-mile-long Chautauqua Lake, vacationers and students in the school of music were able to spend another eight weeks this summer surrounded by music-making, as Chautauqua held its 84th Annual Assembly.

On Friday evenings the first performance of each production by the Chautauqua Opera Association was offered under the artistic direction of Alfredo Valenti. Of the six operas, sung as always in English, the performance that stood out far above all others this year was "La Traviata", with Rosa Savoia in the title role. Grant Williams as Alfredo, and Metropolitan Opera baritone Clifford Harvuot as the elder Germont. The success of this strong cast was aided by Henry Janiec's conducting. New to Chautauqua and making his debut there in this opera, he made a deep impression with the live yet discreet playing he elicited from the orchestra, his buoyant tempos, and his command of stage and pit ensemble.

A promising "Carmen", with Mignon Dunn in the title role, was marred by a pedestrian tenor opposite her as Don José. "La Bohème" and "Lucia" received competent handling from adequate casts. Romberg's "The Student Prince", which opened

the season, and "The Tales of Hoffman", which closed it, were distinguished productions.

On Saturday mornings, the School of Music's student orchestra gave an hour-long concert in the amphitheatre, the second half of which was broadcast over a nationwide network by the ABC facilities.

Edward Murphy, who founded the orchestra, conducted daily rehearsals and whipped the group into some fine performances. Two young Eastman School composers contributed to the concerts. Joseph Scianni's "Shiloh" Overture and the first performance of Peter Tanner's Introduction and Allegro both represented the brilliant Eastman style. The orchestra also gave an impressive performance of Ernest Bloch's First Concerto Grosso.

Hendl Conducts

Saturday evenings generally offered the most brilliant music-making at Chautauqua. The Chautauqua Symphony, under the direction of Walter Hendl, gave four concerts a week, but usually reserved its more imposing programs for this evening.

Howard Hanson was guest conductor for a performance of his "Sinfonia Sacra" and David Holden a performance of his Rhapsody on Kentucky Mountain Folk-Tunes entitled "Say, Paw". But the outstanding event of this Saturday series was Nathan Gordon's and the orchestra's playing of Bartok's Viola Concerto. Interpretation of this eloquent work seemed to belie adverse criticism.

Laszlo Varga's account of the Saint-Saëns Cello Concerto revealed beautiful artistry expended upon rather shoddy goods. And Lilian Kallir produced a gently poetic version of the Chopin F minor Piano Concerto.

Ordinarily, Chautauquans found the Sunday afternoon concerts by the orchestra designed more for charm than for brilliance. Yet there were exceptions, notably when the conductor of the Havana Symphony, Alberto Bolet, took over the podium. Villa-Lobos' Eighth "Bachianas Brasileiras" revealed a far more impressive seriousness of purpose and architec-

tural strength than many others of this famous composer's works.

Samuel Barber's "Medea" music is likewise scarcely outstanding for its charm, nor is Hindemith's "Symphonía Serena", and both were given meticulous and sympathetic performances by Mr. Hendl and the orchestra on Sunday afternoon.

Aaron Rosand gave the Tchaikovsky Violin Concerto lots of sensuous tone and fiery bravura; and Muriel Kilby, young Canadian pianist, turned out a phenomenally authoritative account of Prokofiev's Second Piano Concerto.

Sunday evenings at Chautauqua were devoted to Sacred Song Services performed by a volunteer choir of some 200 voices, which rehearsed twice daily throughout each week. Under the direction of Cecil Stewart, of Mount Union College, this choir annually devotes one of its services entirely to performance of a work of oratorio dimensions. This year, assisted by the Student Symphony, Mr. Stewart directed a vigorous performance of Verdi's "Manzoni Requiem".

Chamber Music

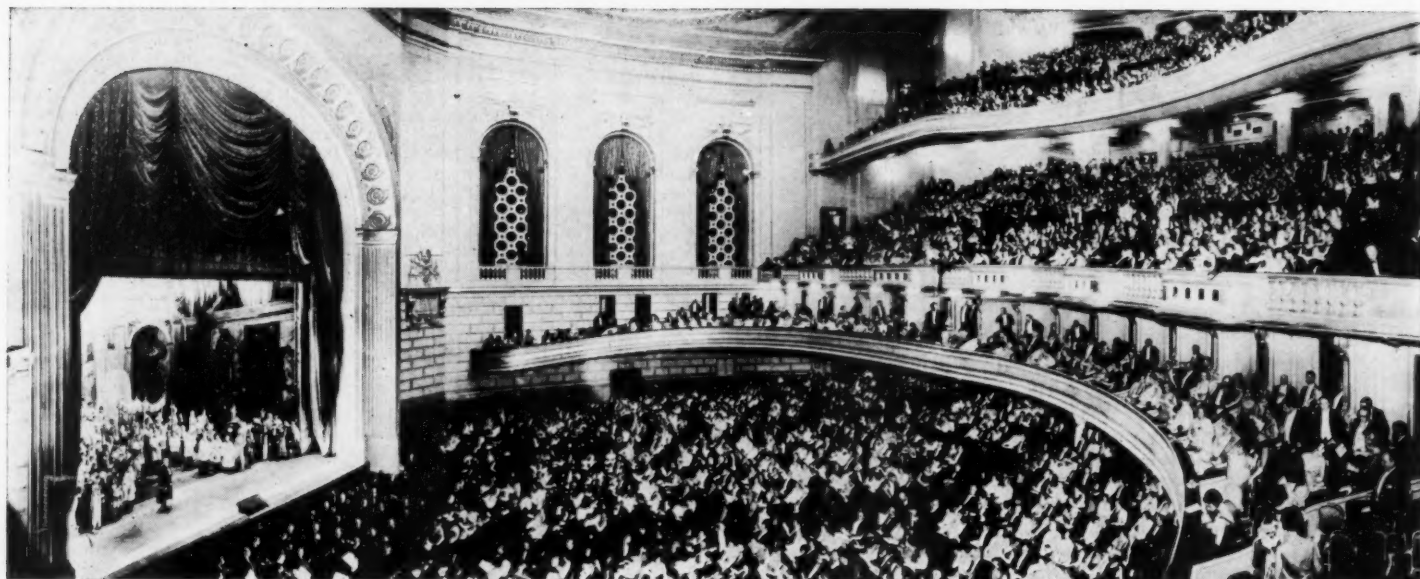
On alternate Monday afternoons, concertmaster Mischa Mischakoff's string quartet offered chamber-music concerts in the opera house. For one of these he incorporated the services of an additional cello to play a Boccherini cello quintet and the great C major Quintet of Schubert. In their closing program the quartet gave a sensitive account of Shostakovich's Op. 49, No. 1.

Monday evenings found the second performance of each production in the opera house competing with recitals in the amphitheatre.

And on Tuesday evenings this year, Mr. Hendl inaugurated a "Great Masters" series of concerts, with a weekly concert devoted to "The Three B's". As might be expected of concerts held in so huge a space as the 9,000-seat amphitheatre, Bach could not receive as much attention as did Beethoven and Brahms. Rather than compromise with this situation by using transcriptions of Bach, Mr. (Continued on page 10)

Walter Hendl (left) chats with Laszlo Varga at Chautauqua, where Mr. Varga was a soloist





OPENING NIGHT OF THE SAN FRANCISCO WAR MEMORIAL OPERA HOUSE IN 1932

Strohmeier

By MARJORY M. FISHER

SAN Franciscans discovered gold in 1848—grand opera in 1851! The old Adelphi Theatre, which staged Bellini's "La Sonnambula" in that year with singers no longer remembered; the old Grand Opera House, built in 1873; and the more famous and now legendary Tivoli, which functioned from 1879 to 1906, contributed many chapters to American operatic history before they were reduced to dust and ashes by a sudden quirk of the earth and resultant fire on the morning of April 18, 1906. At that very moment, Caruso, Edouard de Reszke, Sembrich, Eames, Scotti, and other stars of their day were in the city with the Conried Metropoli-

tan Opera Company, which had scheduled a performance of "The Marriage of Figaro" for that day.

Probably no American city outside of New York can boast of so unbroken a record of grand opera during the past 107 years as does San Francisco. But it is due largely to the vision, courage and confidence (not to say acumen) of one man that San Francisco has had its own opera company for 35 years and its municipally owned War Memorial Opera House for 25.

That man was Gaetano Merola, who came to California as conductor with a touring company. He fell in love with San Francisco, envisioned the city with its own opera company, and staked his capital (and that of some friends) on some open-air opera performances at the Stanford University stadium to show what he could do.

What he did not foresee was the San Francisco summer fog, which discouraged San Franciscans from making the 30-mile trip to see the productions. They, in turn, had failed to foresee that at Stanford there would be fogless moonlight nights. But music-lovers from the southern end of the Peninsula, where the skies were clear, turned out in large numbers, and those who saw those out-

door performances in June of 1922, including this writer, still treasure their memory.

The company was headed by such singers as Martinelli, Rothier, Ina Bourskaya, Bianca Saroya,

such purposes until Oct. 15, 1932, when San Francisco proudly opened its Opera House.

The initial opera was "Tosca", with Claudia Muzio, Dino Borgioli, and Alfredo Gandolfi heading

San Francisco Opera House

Vincent Ballester, A. Neri, Doria Fernanda, Blanche Hamilton Fox, and Marsden Argall — most of whom were destined to appear under Merola's baton in future years. Merola conducted (as he did throughout the early years of the San Francisco company) and had Luigi Raybaut as stage director and Natalie Carosio as ballet director. The repertoire included "Faust", "Pagliacci" with ballet divertissements, and "Carmen."

Association Formed

News of the Merola venture spread rapidly, and on April 4, 1923, a meeting was held for the purpose of organizing a San Francisco Opera Association to back his project. At the meeting, Robert I. Bently (who served as the association's president until his death in 1932) agreed to secure underwriters for the first season, and completed that task in six months. At the conclusion of the first season, the 50 underwriters were astonished to receive their money back in full, and have a balance of \$1,800 in the bank!

For nine years thereafter (not all of them so profitable) the company functioned and grew in spite of unsatisfactory housing. Auditoriums built for conventions, prize fights, and industrial expositions were not ideal for opera or concert, yet they were obliged to serve

the cast. It was the first time that a San Francisco Opera production could boast of having had a complete dress rehearsal on stage prior to performance!

Guest singers for the repertoire of ten operas that year also included Richard Bonelli, Mario Chamlee, Arnold Gabor, Queena Mario, Tandy McKenzie, Kathryn Meisle, Marie Lathrop, Francesco Merli, Maria Mueller, Ezio Pinza, Lily Pons, and Friederich Schorr. Resident singers outnumbered the guests. And three of its original members are still with the chorus. Paul Guenter, Max Lorenzini, and Americo Del Grande.

Company Conductors

By that time Merola had more assistance. He shared the conductor's baton with Hans Blechschmidt and Pietro Cimini, and had for assistants Nino Comel, Alfred Hurtgen, and Arturo Casiglia, who subsequently founded the Pacific Opera Company for young singers, directing it until his death.

Armando Agnini, who served the company as stage and technical director from its founding in 1923 until 1953, had as his assistant Andre Ferrier, who had been stranded here with a French Opera Company early in the century and had remained to organize and direct a French Theatre here for many years.

A view of the opera house foyer in 1956

Robert Luckenbach



When the San Francisco Opera House was completed, it represented the last word in stage equipment, and the electric switchboard was the envy of other opera theatres. But a quarter of a century of progress has made newer installations desirable, and supplementary equipment has been added in recent seasons.

Description of Stage

The stage is 134 feet wide and 84 feet deep. From curtain to cyclorama is 60 feet, leaving ample space for backstage activities. Measurements of the proscenium arch are 52 feet by 52, and the height from stage to roof is 140 feet. Dressing rooms are on five floors. Five on the stage level, eight on the second, four on the third, chorus and ballet rooms on the fourth, while a basement room serves the supers.

Centers of interest in the auditorium are the huge central chandelier, resembling a sunburst, which permits a fascinating display of lighting effects, and the gold brocade drapery of the drop curtain, which can be made to do all manner of tricks. By pressing a backstage button on the light board, the curtain will rise as a whole or section by section—beautifully draped to reveal any desired section or sections of the stage in desired sequence.

This was the first municipally owned opera house in the country, and it is worthy of mention that the first words sung from its stage were sung by a San Franciscan, Marsden Argall, in the role of Angelotti. (Another San Franciscan, Carl Palangi, will sing the opening lines for the 25th anniversary performance on Oct. 15.) This was altogether appropriate since Merola planned the San Francisco Opera Company around a basic group of resident singers and musicians. The San Francisco Symphony supplied the orchestra; a group of 150 local singers formed the chorus, and minor roles were filled by resident singers, many of whom subsequently won national or international attention—Clara Mae Turner and Dorothy Warenskjold, for example.

Ballet Company

Early choreographers and dancers of the Opera Ballet included Estelle Reed and Adolph Bolm. The latter set up a permanent opera ballet, which was subsequently to be taken over by William Christensen.

While the standard repertoire has always predominated, both Merola and his successor, Kurt Herbert Adler, have kept eyes and ears attuned to the new and less familiar. Merola introduced locally such works as "La Cena delle



Nicholas Remisoff supervises the painting of his "Coq d'Or" sets, designed for a San Francisco premiere

egger's "Joan at the Stake" (in English), and Walton's "Troilus and Cressida".

In pre-Bing days, Merola had a very close working arrangement with the Metropolitan, but he also liked to shop around Europe for artists not yet heard with the New York company. That policy is being continued by Adler, who points out with pride that San Francisco has Elisabeth Schwarzkopf on its roster and has introduced to American opera audiences such other European singers as Boris Christoff, Leonie Rysanek, Margarete Klose, Ludwig Suthaus, Inge Borkh, Rosanna Carteri, Cesare Valletti, Giulietta Simionato, Gertrude Grob-Prandl, Alexander Welitsch, Richard Lewis, Leyla Gencer, and Birgit Nilsson. The American Mattiwilda Dobbs made her American operatic debut in San Francisco, following her European success.

Noted European conductors and stage directors have been imported by Adler in recent seasons. Paul Hager (he includes his wife, Ghita) has had more re-engagements than other stage directors in the past few years. Harry Horner and George Jenkins are showing that Americans can design opera productions

no less effective than those created by the Europeans.

From a 12-performance season in 1932 to a 28-performance season in 1957, in its home city, with an increasing number of out-of-town performances in Los Angeles, San Diego and Sacramento, plus three matinees for school students is the purely statistical record of growth.

Its artistic growth has been beyond measure. San Franciscans have reason to say that some of the best opera performances to be seen anywhere in the world take place in the San Francisco Opera House.

Twelve operas will be in the 1957 repertory. The San Francisco season, which will run from Sept. 17 through Oct. 24, will open with Puccini's "Turandot". Two operas will be introduced into the repertory—Poulenc's "The Carmelites", which will receive its American premiere, and Richard Strauss's "Ariadne auf Naxos", sung in German with the Prologue in English. The remaining operas include "Tosca", "Macbeth", "Così fan tutte", "A Masked Ball", "Lucia di Lammermoor", "Der Rosenkavalier", "Aida", "La Traviata", and "Madama Butterfly".

—Its 25th Birthday

The seating capacity remains unchanged, at 3,252. But the standing room was once so jammed by opera-lovers that the city officials set a limit of 300 on the number of standee tickets that could be sold. The deep red upholstery of the most comfortable theatre seats in the world (30 rows on the orchestra floor) provide a warmly colorful visual note.

Beffe", "L'Amico Fritz", "Marouf", "Coq d'Or", "Elektra", "Salome", "L'Heure Espagnole", "La Rondine", "Turnadot", and "Emperor Jones". Adler, who became general director after the death of Merola, having risen from the position of chorus master to assistant to the director during his tenure, has produced Cherubini's "The Portuguese Inn", Hon-

Electrical switchboard

Robert Lackenbach



Carpenter shop

Strohmeier



Chandelier for "Der Rosenkavalier"

Robert Lackenbach



National Report

(Continued from page 7)

Hendl called upon the services of the amphitheatre's very fine public-address system and built up Bach's chamber sonorities to appropriate volume without seriously interfering with its delicacy. In this manner both the Third and Fifth "Brandenburg" Concertos had considerable success.

Beethoven was represented on this series by six of his symphonies and one of his overtures. Brahms's four symphonies, "Tragic Overture" and Haydn Variations represented this composer. Performances and interpretations were of a very rewarding calibre. In fact one of the great experiences of the last five Chautauqua seasons has been to note the musical progress made by Mr. Hendl as a conductor.

Wednesday evenings were devoted to Pop concerts. Here the usual array

of popular fare drew the largest crowds and helped the orchestra pay for its concerts to more discriminating audiences.

Thursdays frequently included organ recitals by Robert V. Woodside, at the console of the Massey organ, and recitals by vocal soloists in the evenings. This year the Columbus Boychoir, which was in residence here for a major portion of the season, gave three recitals presenting programs of music that it had prepared for its South American tour.

Marian Anderson gave of her moving musicianship early in the season and the First Piano Quartet ended the season with its genial style. All told there was a vast amount of music for a critic to cover. But the generally high calibre of performance made the effort worthwhile.

—David Holden

New American Opera Has Premiere in Santa Fe

Santa Fe, N.M.—The Santa Fe Opera Association offered on the weekend of Aug. 4 a double bill consisting of Pergolesi's "La Serva Padrona", and the world premiere of Marvin Levy's "The Tower".

"La Serva Padrona" is certainly in accord with the style of 1733, the date of its first performance in Naples. The opera was designed for a background of string quartet, but owing to the space to be filled a double quartet was used, with excellent results.

The cast included Andrew Foldi as Uberto, Joan Moynagh as Serpina, and Wayne Whitman as Vespone. Mr. Foldi and Miss Moynagh distinguished themselves, bringing the right amount of froth and drama to their parts, in both acting and singing; however Mr. Whitman stole the show with his gestures and facial movements.

Erich Kunzel conducted the excellent string ensemble, and Robert Ackart staged the production.

"The Tower", a one act opera buffa with libretto by Townsend Brewster and music by Marvin David Levy, was conducted by Robert Baustian and staged by the composer. The five scenes into which this brief legend of King Solomon was divided seemed to clutter the action; but the staging was well done and the whole performance left an impression of unity.

The notable cast worked as one and included Robert Rue as Reuel, a young prophet; William McGrath as King Solomon; Regina Sarfaty as Tabitha; Carol Bergey as Princess Achlama, King Solomon's daughter; Spelios Constantine as Nabarias; Joan Carroll as Abigail; and Peter Binder as Joash. In this work both the composer and librettist revealed fine and promising talents.

Notable about the Santa Fe Opera Association's production of "The Barber of Seville" is the fact that the opera had been returned to its original two acts, and that the role of Rosina, which has been for so long a favorite of coloratura sopranos, was sung in its original mezzo-soprano range.

The opera was sung in English using the excellent translation by George Mead. The notable cast included Loren Driscoll as Count Alma-



La Rouche

A scene from Marvin Levy's opera "The Tower", which was given its world premiere in Santa Fe. From the left: William McGrath, Peter Binder, and Carol Bergey

viva; Andrew Foldi as Doctor Bartolo; Peter Binder as Figaro; and Mary McMurray as Rosina. The element of comedy was strained to its usual pitch, a pitch so necessary in this type of Italian opera.

Robert Baustian conducted and was at his best. Every section of the orchestra played cleanly and with excellent tonal shading. Tasteful staging and appropriate scenery and lighting were provided by Bill Butler and Patton Campbell. It was a noteworthy production that captured the spirit intended by its composer.

To conclude the eight-week season, the Association scheduled an orchestral concert for Sunday, Aug. 25. Operas scheduled for the final week included "Cosi fan Tutte", "Barber of Seville" and "Madame Butterfly". A total of seven different operas were presented during the season. Because of the highly-successful initial season, the directors of the Association intend to lay immediately plans for the 1958 season.

—Alfred Morang

New Bernstein Score Heard in Capital

Washington, D. C.—"West Side Story", a new musical drama which had its premiere here on Aug. 19 prior to opening in New York, is an

inseparable blend of music, dance, story, and staging that dazzled and moved its first-night audience. The score by Leonard Bernstein rises out of the dramatic situation, works with it, for it, and around it, commenting with an intensity and seriousness that lays bare the essence of each emotional direction taken by the drama. Bernstein has written music that not only appeals in theatrical terms, but is subtle and imaginative.

With Jerome Robbins as director and choreographer, unusual emphasis is placed on dance as an integral and sustaining aspect of the story, which deals with the hyperemotional reactions of two rival teen-age gangs. Robbins' choreography contrasts the brazen flamboyancy of such groups with their underlying nervousness and uncertainty, capturing the grace and vigor of youth while it suggests its need to belong.

Ballet Theatre

During its summer engagement at the open-air Carter Barron Amphitheatre, Aug. 1-14, the American Ballet Theatre added three works to its repertoire. Two of these, Herbert Ross's "Paeon" and Job Saunders' "The Careless Burghers" were taken over from the festival of new ballets presented at the Phoenix Theatre last May (see June issue of MUSICAL AMERICA). The third was Alexandra Fedorova's Pas de Deux from "Paquita".

Only the second half of the Ross ballet seemed to have direction, style, clarity, and beauty. The Pas de Deux proved a rewarding show piece, in which Nora Kaye and Erik Bruhn danced with brilliant style. Music by Minkus was used. "The Careless Burghers" was the most satisfying of the novelties, in which Mr. Bruhn, as the Troubadour, danced a virtuoso role with such brilliance and charm of characterization as to cast the remainder of the ballet in half-light.

—Charles Crowder

Half-Million People Attend Dell Concerts

Philadelphia.—Robin Hood Dell attendance records were smashed repeatedly in a season brought to a stunning conclusion on July 29 when Isaac Stern played before more than 27,000.

Morton Howard, manager of the Dell, said that more than half a million people attended the 20 evening concerts and three children's programs. The concerts are supported jointly by the city and Friends of the Dell with the public admitted free.

Eight soloists of the Royal Danish Ballet started the record-breaking spree early in July only to be topped by Jan Peerce on July 18. The Metropolitan tenor's record in turn was outdone by the celebrated violinist, Isaac Stern, on the closing night.

The final two concerts produced dazzling exhibitions of virtuosic violin playing by Mr. Stern and Michael Rabin. Mr. Stern programmed no fewer than three concerti and met this self-challenge in brilliant fashion. With Alfred Wallenstein conducting an orchestra reduced to 20 strings he performed first the Bach concerto in A minor, then, with the full orchestra, played the Mendelssohn and Brahms concerti.

A mishap during the Brahms work, when a string popped on his violin, only provided something more for his hearers to talk about. Mr. Stern quickly exchanged violins with concertmaster David Madison until his own instrument was repaired. Those

in the far sections of the vast Fairmount Park amphitheater barely knew anything untoward had occurred.

On July 25, Michael Rabin, with José Iturbi on the podium, played the Tchaikovsky violin concerto. He performed three Paganini caprices for encores. Although only 21, Mr. Rabin is one of the most self possessed artists on the concert stage. His cadenzas were impeccable and his tone left nothing to be desired. José Iturbi has the ability to get the best out of the famed Philadelphia Orchestra and he upheld his reputation at this concert.

Bolet Is Soloist

Jorge Bolet, Cuban-born pianist who studied and taught at Philadelphia's Curtis Institute, was the soloist at the July 22 concert offered in memoriam to the late William Kapell, the young pianist who met his death in an airplane crash in 1954. Mr. Bolet handsomely performed the Liszt concerto in A major and Rachmaninoff's "Rhapsody on a Theme of Paganini". José Iturbi led the orchestra in exciting readings of Stravinsky's "The Firebird" Suite and Respighi's "The Pines of Rome".

The following night's all-orchestral program, also under the direction of Mr. Iturbi, included the American premiere of Marshall Turkin's "Jubilant Overture". The overture was given its world premiere in Spain by Mr. Iturbi in February. It is an ultra-modern, virile piece, one which requires numerous hearings to fully understand.

Other Soloists

Artists who provided pleasurable evenings earlier in the season included singers Roberta Peters, Eileen Farrell, Laurel Hurley, Igor Gorin, Lola Fisher, and Robert Merrill; violinists Erica Morini and Tossy Spivakovsky; and pianists Alexander Brailowsky, and Luboshutz and Nemenoff.

Other conductors who appeared were Robert Zeller, Franz Allers, Vladimir Golschmann, Paul Paray and Alexander Hilsberg, who conducted three of the evening concerts as well as the three children's programs. —Eugene B. Moore

Colorado Springs Hears Chamber Music

Colorado Springs.—Highlights of the musical summer season in Colorado Springs were four chamber-music concerts given by the music department of the Colorado College in the Fine Arts Center on June 26, July 10, 24, and 31. The performing artists, members of the summer music faculty, were Sidney Harth and Teresa Testa Harth, violinists; Paul Doktor, violist; Georges Miquelle, cellist; and Max Lanner, pianist.

Mr. Harth appeared also as soloist with the Colorado Springs symphony, played the Tchaikovsky Violin Concerto in the second of two out-door concerts on July 20. Howard Smith, bass-baritone, and Edalyn Burger, contralto, where the soloists for the first concert on July 6.

An organ recital was presented by Robert Lynn on Aug. 5 on the organ of Grace Episcopal Church. The program included works by Buxtehude, Francois Couperin, J. S. Bach, Bernard Christensen, and Hugo Distler. Hanya Holm presented a dance workshop-concert at the Fine Arts Center on Aug. 7, with Michael Maule from the Metropolitan Opera ballet as soloist. —Max Lanner

MacDowell Colony Observes 50th Anniversary

Peterborough, N.H.—Approximately 400 people gathered at Peterborough, N.H., on Aug. 10, to observe the 50th anniversary of the MacDowell Colony. They represented 15 states of the United States and eastern Canada. They likewise represented many of the foremost cultural organizations in the country including the National Institute of Arts and Letters; the American Society of Composers, Authors and Publishers; the National Federation of Music Clubs; the National Academy of Design; and the General Federation of Women's Clubs.

They were gathered for a dual purpose. First, to pay tribute to the Colony itself, which has for a half century had a major influence on the cultural life of the country, helping to foster the careers of more than 1,000 writers, composers, painters, and sculptors; and second, to express their devotion to the late Marian MacDowell, widow of the composer, whose unflinching interest in and labor for the Colony she established was in large measure responsible for its 50 years of successful operation. If there was a tinge of sadness in a day that otherwise was momentous, it was because of the absence of Mrs. MacDowell, whose death occurred in August, 1956.

Tablet Dedication

Under the circumstances, it was highly appropriate that the initial event of the day should have been a pilgrimage to the graves of Edward and Marian to dedicate a new bronze tablet bearing the names of the composer and his wife. James Johnson Sweeney, president of the association, expressed appreciation to Anna Nevins, sister of Mrs. MacDowell, who presented the new tablet. It would constitute, he said, a "durable reminder of the inspiration and vitality of the two names it symbolizes." The real purpose of the ceremony, Mr. Sweeney said, was to pledge the directors and the assembled company to perpetuate what MacDowell and his wife had wrought.

Later in the day a panel discussion entitled "Who Do You Work For?" was held. The panel was moderated by Russell Lynes, editor of *Harper's Magazine* and novelist. Members of the panel included Robert Penn Warren, poet and Pulitzer Prize-winning novelist; Virgil Thomson, composer and music critic; and Ben Shahn, artist. The discussion hinged upon whether the artist works solely for himself, or whether his motivation is to win acclaim or to make money.

Lynes's Comments

Mr. Lynes, in opening the discussion, said that the artist who works solely for himself is actually trying to fight his way out of a vacuum; that while his major duty is to himself, he also inherently desires not only to satisfy his own concept, but to find someone who will listen.

Mr. Shahn, the first panelist to speak, said that he worked for himself, Mammon and God, in that order. He indicated that he, and presumably all other creative workers, craved an audience and that presumably, also, all of them wanted to make a living for themselves and their families. However, he felt that too great a measure of monetary success could be stultifying.

Mr. Thomson admitted that a measure of security was desirable for any



Bernice B. Perry

Panelists who participated in a discussion of creative artists' problems, during the MacDowell Colony's 50th-anniversary celebration, are, from the left, Virgil Thomson, composer; Ben Shahn, painter; Russell Lynes, editor of *Harper's Magazine*; and Robert Penn Warren, novelist.

creative artist. However, a little hardship in early life was no particular detriment, particularly to young composers. He added that creative artists, presumably in any field, certainly in music, were looking for some money if they could get it, because it at least assured them of the ability to go on. However, he said that he did not think anybody could really write for an audience except in the sense that he was obliged to consider human psychology either in its taste for obscurantism or its ability to understand.

Mr. Warren took the position that an artist's first fidelity should be to his work, and that the ultimate reader, listener or spectator was an incidental consideration. An artist whose primary interest was in pleasing the public and responding to its whims would ultimately lose not only his freedom of spirit and creative capacity, but his audience as well. The function of the artist was to reveal the reader, the listener, the spectator

to himself.

All were agreed on the importance of the editor, whether it was writing, a musical composition, or an illustration. At the conclusion of the panel, visitors to the Colony had the rare privilege of making a round of the 26 studios on the grounds and meeting the artists currently in residence.

During the day Mr. Sweeney made an announcement of three important gifts to the Colony which were a significant evidence not only of its durability but of its advancing status. The Association, he said, had just received a bequest of \$10,000 from the late Harry Mack of New York; a grant of \$9,000 from the Bollinger Foundation; and a substantial monetary gift in recognition of the 50th anniversary from the National Federation of Music Clubs. He also said that the Colony had received an endowment offer from Miss Helen Lohman of Connecticut, for its upkeep.

—Helen Havener

San Francisco Symphony Announces Season's Plans

San Francisco.—Naoum Blinder, concertmaster of the San Francisco Symphony for the past 25 years, has asked to be relieved of his duties because of eye trouble. He will, however, keep his solo engagement with the orchestra, which is scheduled for next February. His resignation was accepted with regret, and as yet, no successor has been selected.

The San Francisco Symphony opens its 1957-58 season in the War Memorial Opera House on Wednesday night, Dec. 4, marking a completely new schedule for the orchestra's concerts. For this season, its 46th, the orchestra will play Wednesday and Thursday nights and Friday afternoons, instead of playing Thursday, Friday and Saturday series. The change was made to counter the week-end exodus of the populace. Each of the three series will be identical, with 18 concerts in each.

Conductor Enrique Jorda, just back from a triumphant guest-conducting tour of Australia, also has announced an uncommonly large change in the orchestra's personnel.

Among the soloists engaged for the coming season are Robert Casadesu, pianist; Yehudi Menuhin, violinist; Victoria de los Angeles, soprano, who will appear as soloist in the first complete "El Amor Brujo" perform-

ance to be given by the Symphony, in addition to a song group; Rudolf Serkin, pianist; Virgil Thomson, composer-conductor; Isaac Stern, violinist, and Gregor Piatigorsky, cellist, on the same program; Andres Segovia, guitarist; Clara Haskil, pianist; Putnam Aldrich, harpsichordist; Robert Mueller, pianist; Igor Stravinsky, composer-conductor; Alexander Brailowsky, pianist; and Bruno Walter, guest conductor.

Berlioz's "Requiem" and Handel's "Judas Maccabaeus" are scheduled, with the assistance of Bay Area college choral groups. Soloists will include Ramond Manton, for the "Requiem", and David Lloyd and Yi-Kwei Sze for the Handel. Mr. Jorda's programs will bring several premieres as well as first San Francisco performances, and standard fare that has not been played by the orchestra in recent years.

Four Pop concerts under Andre Kostelanetz, Youth Concerts under Earl Murray, and numerous out-of-town and special commemorative performances under Mr. Jorda will bring the season's concerts to a total of at least 88.

Many concert features have been announced by Spencer Barefoot for the coming season. His subscription series opens Oct. 20 at the Curran

Theater with a recital by Dietrich Fischer-Dieskau, who will be making his San Francisco debut.

Succeeding events will include Elisabeth Schwarzkopf, Nov. 10, a reading of Van Gogh's letters to his brother, by Vincent Price, on Dec. 1; Paul Badura-Skoda, pianist, Jan. 3; the Budapest String Quartet, Feb. 7; the Robert Joffrey Theater Ballet, Feb. 11; Guiomar Novaes, pianist, March 11; and an event yet to be announced.

Additional concerts by the Budapest String Quartet; the Amadeus String Quartet; William Clauson, folk singer; and Grace Bumbry, mezzo-soprano; will also appear under the Barefoot management, as will return engagements of Anna Russell, and the Alma Trio.

Cosmopolitan Opera

The Cosmopolitan Opera Company has announced its schedule of seven performances for next March. Singers to appear with the company will include Milanov, Valletti, Conley, Graciela Rivera, Bardelli, Eva Likova, Morell, Valentino, Rounseville and Baccaloni. The Company will also bring Lucine Amara and Jerome Hines to the San Francisco Opera House stage for the first time. Miss Amara will debut as Mimi, and Mr. Hines as Mephistopheles in "Faust."

Carlo Moresco will conduct and Glynn Ross will direct the repertoire which will include "La Bohème", "Carmen", "Faust", "Rigoletto", "Barber of Seville", "Il Trovatore", and "La Traviata".

Mary Gray, soprano, was soloist with Arthur Fiedler and the Boston Pops on the orchestra's opening concert. The former San Francisco soprano, who returned from Europe as an impressive dramatic coloratura, won an ovation for her excellent singing of "A non credea mirarti", from "La Sonnambula".

The second Pop concert introduced a gifted young Negro pianist, Arthur Fletcher, who was one of the three pianists selected for debuts by the Music Critics' Circle. He was heard to advantage in the MacDowell Concerto No. 2.

Mr. Fiedler selected young William Pynchon as soloist for the Sibelius Violin Concerto a bit prematurely. Mr. Pynchon has not yet passed the talented pupil stage of performance.

The Pop season was resumed after a brief holiday on Aug. 13 with three soloists. Margot Helmuth Blum, mezzo soprano, and Leona Gordon, soprano, were heard in solo arias and in the presentation of the rose duo from "Der Rosenkavalier" which was most successful. Richard Purvis, organist, was the third soloist, playing Handel's Organ Concerto No. 5.

On Aug. 17, Amiram Rigai was introduced in Brahms's Piano Concerto No. 2. He played with assurance and determination, but without requisite musical subtleties. Boris Blinder's cello obligato supplied the lyricism desired.

Young Pianist Soloist

Before his vacation, Arthur Fiedler had Richard Norris as piano soloist in the Saint-Saëns' Concerto No. 5. This young pianist (winner of the auditions judged by the Music Critics' Circle) proved an able young pianist of the introspective type. He played with lyrical sensitivity and delicacy, with sufficient brilliance when required. A superb performance by Gerard Kantarian of the Paganini violin concerto No. 1, confirmed the impression made in a solo recital last year that he is one of the finest violinists of the day. Mr. Fiedler at once engaged him for a Boston appearance. On the

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same program, Mr. Fiedler scored with Villa-Lobos' Choros No. 10, with help from the Municipal Chorus, which also sang some of the Brahms "Liebeslieder" Waltzes.

Amiram Rigai and John Ringgold, pianists; James Standard, a baritone well worth hearing; Marilyn Raubitschek, a very capable pianist; and Roland Kohloff, the orchestra's virtuoso percussionist have also made solo appearances. Mr. Kohloff was heard in Milhaud's Concerto for Percussion and Orchestra, and he coped with the battery of a dozen instruments with musicality as well as physical agility.

Mr. Fiedler's last two guest soloists were young pianists. Robert Shultz gave an excellent performance of the Khachaturian Concerto in D flat. He had ample brilliance, yet he made the whole sound better than it might have had he had less lyric sensitivity. His reflective playing of the slow movement was delightful. For the last concert, Ozan Marsh brought bombast galore and a period sentimentality to Liszt's Piano Concerto No. 1.

Two Young Pianists

Mr. Fiedler wound up the 11-concert series with a rousing performance of Sousa's "Stars and Stripes Forever" and received a three-minute farewell ovation. Cheers and a shower of confetti from the balcony accompanied his exit.

The eight soloists of the Royal Danish Ballet, headed by Inge Sand and Fredbjorn Bjornsson, performed to two sold out houses. Their Curran Theater matinee was delayed by more than a half hour when their music and part of their luggage failed to arrive from Hollywood until almost show time; but their performance proved well worth waiting for.

The San Francisco Chamber Players, a new chamber group, made an impressive debut at State College under the direction of Ferenc Molnar. Members of the group include Mr. Molnar, violist; Anne Adams, harpist; David Del Tredici, pianist; Frank Houser and Henry Khuner, violinists; and Merrill Jordan, flutist. The ensemble offered excellent performances of Mozart's Duo for violin and viola; Herbert Fromm's Sonata in G major for violin and piano; Debussy's Sonata for flute, viola, and harp; and Kodaly's Serenade for two violins and viola. Louis Kaufman and Frank Houser, violinists; Rosa Casiglia, pianist; and the State College Orchestra offered an evening of old Italian music by Sammartini, Torelli, and Vivaldi. Both concerts were part of the July music festival at the College.

Sigmund Stern Grove

The summer events in Sigmund Stern Grove, sponsored by the Recreation Commission and the Stern Grove Midsummer Music Festival Association attracted over 12,000 people. The top attendance figure for these Sunday afternoon events was drawn by Lola Montes and her Spanish Dance Fiesta. The other events included Gilbert and Sullivan's "The Sorcerer", presented by the Lamp-lighters; and the San Francisco Ballet, which introduced a charming new work, "Masque of Beauty and the Shepherd", created by Lew Christensen to music by Gluck.

The Pacific Opera Company presented "La Traviata" directed by Constantine Callinicos, and on another

occasion, Kurt Herbert Adler, conducted an operatic concert with Marie Gibson and Jess Thomas, 1957 Merola Debut Auditions winners, as soloists.

The Stern Grove Sunday afternoon series had a modernized version of "The Merry Widow" performed by the Oakland Light Opera Company.

The series also introduced Piero Bellogi, gifted young Italian conductor who is now serving on the faculty of the University of California. The program, honoring the Sons of Italy (holding their convention here) was called Italian Fiesta. Because of their "Romeo and Juliet" music, such non-Italians as Prokofiev, Berlioz and Tchaikovsky got on the "Italian" program which most appropriately

Peninsula Music Festival Has Fifth Anniversary

Fish Creek, Wis.—Celebrating a fifth anniversary in the resort area of Door County, Wisconsin, the Peninsula Music Festival presented a series of nine concerts (Aug. 10-25) under the baton of its founder-director, Thor Johnson, conductor of the Cincinnati Symphony.

A capacity audience, including a delegation from the National Federation of Music Clubs, heard 40 musicians culled from major orchestras in North America play the initial program in the 600-seat auditorium of Gibraltar High School near Fish Creek: Beethoven's Overture to "The Creatures of Prometheus" Sibelius' "Pelleas and Melisande" Suite, in a richly colored reading; and Vittorio Giannini's vivid Divertimento for Orchestra, commissioned for the 1953 Peninsula Festival, played for the third time by popular request. The Beaux Arts Trio (Menahem Pressler, piano; Daniel Guilet, violin; Bernard Greenhouse, cello) was warmly received in the Triple Concerto by Beethoven.

Chookasian Soloist

A Sunday matinee (Aug. 11) offered soloist Lillian Chookasian in the "Kindertotenlieder" of Mahler and later in "El Amor Brujo" of Falla. Miss Chookasian's true, dark contralto managed both styles and moods effectively, the Mahler being remarkable also for the poignant beauty of Mr. Johnson's sensitive accompaniment. A new work, commissioned for the 1957 festival, was the rhythmic four-movement "Divertimento Burlesca" of Benjamin Lees, young American composer. Completing the varied list was Johann Christian Bach's delightful Sinfonia Concertante in E flat major for two violins, oboe and orchestra.

Aug. 14 brought the appearance of William Preucil of the orchestra as soloist in the Partita in A major for Viola and Orchestra by De Herveleis. Originally composed for viola da gamba, the charming five-movement work had been arranged and orchestrated by Doris Bogen Preucil, herself a violinist with the festival group. Mendelssohn's rarely heard Symphony No. 1, in C minor, Op. 11, was followed by Mr. Preucil's playing of Ernest Bloch's superbly constructed Suite for Viola and Orchestra (1919).

On Aug. 17, the greatly admired bass-baritone Donald Gramm, sang arias from Mendelssohn's "Elijah"

included works by Rossini, Verdi and Menotti. Sharing conductorial credit with Mr. Bellogi was Julius Haug, who conducted the national anthems of Italy and the United States.

Ian Alexander, who had a Chamber Opera here some 20 years ago, returned to the scene as director of The Concert Ensemble—a group of eight singers. Their program ran from Bach to Vaughan Williams, including "Magic Flute" excerpts, an array of folksongs, and "Fledermaus" excerpts.

James McEvers, bass-baritone, gave a program of distinctive songs in the Opera Ring on Aug. 4. An interesting novelty was the Vaughan Williams suite, "Songs of Travel". Edward Hopkins was the competent accompanist. Herbert Ricker, a pianist from Oklahoma, introduced his own Sonatine on a recital program played at the Century Club.

—Marjory M. Fisher

(Aug. 21) a gifted new soprano, Ilona Kombrink, of the Toronto Opera, was presented in Chausson's touching "Poème de l'Amour et de la Mer", and later in two Puccini arias. An introductory "Escapades Musicales" by Otmar Nussio, (a first United States performance) marked the second appearance of this composer's name on a festival program, recalling his beautiful "Rubensiana" suite played in 1955. A modern Concerto for Trumpet and Strings from the pen of Robert Nagel (first trumpet of Little Orchestra Society NYC) engaged Eugene Blee in the solo role. Mr. Blee made the most of an ungrateful solo part, for the composer, strangely enough, writes more sympathetically for strings than for his own instrument. In distinct contrast the fragile, poetic "Landscapes" by the modern Chinese composer Chou Wen-Chung, evoked an authentic oriental atmosphere by adroit adaptation of occidental instruments.

Vivaldi Work Given

Mr. Johnson offered a particularly gratifying program on Aug. 24: Vivaldi's incomparable "The Four Seasons"—"Spring" and "Summer" played during the first half of the program, "Fall" and "Winter" during the second half. In the solo role was Isadore Cohen, concertmaster of the Peninsula Orchestra. Ravel's Introduction and Allegro and the popular "Petite Suite" of Debussy were also heard.

On Aug. 25 Donald Gramm and Ilona Kombrink sang excerpts from Haydn's "Creation". Responding to obvious approval the singers added "La ci darem la mano" from Mozart's "Don Giovanni". A contemporary touch was the Concerto for Flute, Clarinet, Bassoon, String Quartet and String Orchestra by the American John Lessard. An exemplary reading of Beethoven's Symphony No. 2 ended the series.

In a certain speech the festival director announced the dates for next year's concerts: Aug. 9-24, 1958, and he outlined plans for expanded activities at the festival: a joint production of Shakespeare's play "Love's Labour's Lost", with incidental music by Vittorio Giannini, Aug. 26-31. Performances will be given in the Theatre-in-a-Garden, a beautiful all-weather pavilion, home of the Peninsula Players, near Fish Creek, Wis. The entire production will be directed by Thor Johnson, his Peninsula Festival musicians furnishing the music.

—Dorothy Fee

Oakland Auditorium Theatre Being Renovated

Oakland, Calif.—Preparations are being made to rush improvements in Oakland Auditorium Theatre to completion before fall, when the Oakland Civic Music Association moves its concerts from Oakland High School auditorium to the city's theatre.

The Oakland City Council has just voted to transfer \$67,209 to complete the renewal program with new theatre lighting, aluminum exit doors, acoustical tile in the adjoining Auditorium Arena, new paint for the theatre, and other work.

This is the final phase of a \$200,000 program designed to make the city's auditorium more attractive to promoters of concerts and other entertainment, and give the building more years of use, rather than undertake the formidable project of constructing a new one.

Some \$132,791 worth of improvements have already been completed or contracted for. These include new

chairs in the theatre and arena, new roof, an orchestral lift in the theatre, carpets and curtains.

A \$15,600 hydraulic lift will raise the orchestra section to stage level when in use. It can be locked on four pistons at any height for special effects or to extend the stage.

The improvements were recommended by Mayor Clifford Rishell's cultural affairs committee, headed by Admiral Earle T. Hipp, and progress has been co-ordinated by a subcommittee for auditorium improvements headed by Mrs. Norman C. Mather.

The Oakland Civic Music Association, through President E. Rollin Silfies, meanwhile announces its 1957-58 season: Charrat Ballet of Paris, Nov. 18; Ruggiero Ricci, Dec. 2; Festival String Quartet, Jan. 13; Pilar Lorengar, Feb. 11; Claudio Arrau, Feb. 26; Roger Wagner Chorale, March 5; Cesare Valletti, March 23.

—Clifford Gessler.

Hurok Announces Formation Of Own Booking Office

An announcement of far-reaching implications in the concert business has been made by S. Hurok, noted impresario. The Hurok office will henceforward maintain its own booking staff. Contrary to rumors that have been current in the entertainment world, he will not be affiliated with any other management or booking agency.

Within a few weeks announcement will be made of the location of the new Hurok offices and of the members of the sales force who will handle the booking of the numerous distinguished artists and companies under Hurok management. Previously, Hurok artists have been booked by National Artists Corporation, and the Hurok office has shared a floor with that company at 711 Fifth Avenue, where it will remain until the new quarters are ready.

"Available to All"

"We want to put the local managers back in business," said Mr. Hurok, in announcing the move. "For more than three decades it has been my endeavor and my dream to bring the best in music, dance and theatre to the American people. Our artists and companies will now be available to all local managements and all organized groups, including both Community and Civic organizations."

Earlier in the summer Mr. Hurok returned from Russia with contracts to present in the United States major Soviet artists and companies, including the Bolshoi Ballet and the Moiseyev Folk Ballet. Spearheading the Russian contingent will be Emil Gilels, pianist, and Leonid Kogan, violinist, both due in January, 1958. Next fall David Oistrakh and Aram Khachaturian will be appearing in the United States.

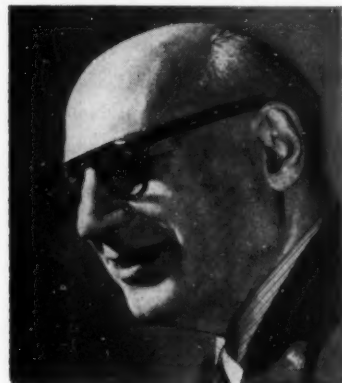
Appearing now in North America are the Royal Ballet, formerly the Sadler's Wells Ballet, from Covent Garden, London, and the Massed Pipers, Regimental Band and Highland Dancers of The Black Watch, Royal Highland Regiment. The Royal Ballet opened a four-week engagement at the Metropolitan Opera House on Sept. 8 and will tour across the country. The Black Watch launches its spectacle of marching ceremonies, dancing, and music in Washington, D.C., on Sept. 19. It will be seen in arenas across the country.

New and Returning Artists

George Melachrino and his Recording Orchestra, featuring "The Melachrino Strings", will tour the United States next season under the Hurok management. This year the widely-praised Polish pianist Andre Tchakowsky will appear here, making his debut with the New York Philharmonic in its opening concert of the season. Two noted sopranos, Victoria de los Angeles and Roberta Peters, will be appearing in North America this fall after a year's absence.

Artists and companies under the Hurok management include Marian Anderson, Artur Rubinstein, Jan Peerce, Fritz Reiner, Victoria de los Angeles, Leonard Warren, Patrice Munsel, Gregor Piatigorsky, Roberta Peters, Isaac Stern, William Steinberg, Andres Segovia, Blanche Thebom, Boris Christoff, Mattiwilda Dobbs, Jerome Hines, Cesare Valletti, Alfred Wallenstein, Pilar Loren-

gar, Carlo Maria Giulini, Daniel Barenboim, Maria Tipo, Henryk Szeryng, Eric Heidsieck, Andre Tchakowsky, Leonid Kogan, Emil Gilels, the Royal Ballet, the Black Watch, the Vienna Choir Boys, the Bolshoi Ballet, the Old Vic Company, Made-



S. Hurok

leine Renaud - Jean - Louis Barrault Company, Moiseyev Folk Ballet, Mazowsze Dance Company, Roberto Iglesias Spanish Ballet, Melachrino, David Oistrakh, and Aram Khachaturian.

Columbia To Bring New Bali Dancers

Columbia Artists Management will bring a new company of Balinese dancers to this country. The company of 50 will be headed by Mario, legendary dancer-choreographer of Bali. The dancers will be accompanied by the Gamelan from Kaleran Palace, Tabanan.

The tour will open in New York, at the ANTA Theatre, on Oct. 23. This engagement, lasting through Nov. 2, will be followed by a coast-to-coast tour of the major cities of the United States and Canada.

The company arrived in Geneva from Indonesia on Sept. 11 for engagements in Switzerland and Paris before coming to this country. Frederick C. Schang, Jr., president of Columbia Artists, flew to Switzerland to meet the company and help prepare it for the American tour.

This is the second group of dancers

Faye Emerson confers with her managers, Frederick C. Schang, Jr., president of Columbia Artists Management (left); Humphrey Doulens (center right), and Frederick C. Schang III. Miss Emerson will make a five-week autumn tour as narrator with the Little Orchestra Society, Thomas Scherman conducting, in Saint-Saëns' "Carnival of the Animals". Vronsky and Babin will be the piano soloists in the work



Artists and Management

to be imported by Columbia Artists from Indonesia, the first group having come here in 1952.

Barrett Signs John Browning

John Browning, young American pianist, is now under the exclusive management of Herbert Barrett. His engagement at Hollywood Bowl on Aug. 27, as soloist under the direction of William Steinberg, was his first to be arranged by the Barrett Management. Currently in the Army, the pianist made this appearance during a furlough.

Mr. Browning won the Steinway Centennial Award in 1954; the Leventritt Award in 1955, which led to his debut with the New York Philharmonic; and second prize in the famous international contest sponsored by Queen Elizabeth of Belgium, in Brussels in 1956.

Marcel Marceau Plans Broadway Return

Marcel Marceau, the French pantomimist, will return early next year for another Broadway engagement, to last at least eight weeks. He and his manager Ronald A. Wilford, are negotiating for a theater in which M. Marceau will open in February.

In his new show, M. Marceau plans to use all new numbers except for a few favorites from his last appearance. M. Marceau, who also appeared on television during his last visit to New York, won the coveted Emmy Award. Plans are also being made for him to appear again on television this coming season.

European Festivals Visited by Colbert

From Hollywood, where she watched the debuts at the Hollywood Bowl of two Colbert-LaBerge artists, Rita Streich, coloratura soprano, and Lucretia West, contralto, Ann Colbert left for Europe for her annual visit to the important music centers.

Her first scheduled stop was Salzburg, where two Colbert-LaBerge singers, Elisabeth Schwarzkopf and again Rita Streich, appeared together in "Cosi Fan Tutte". From there she will go to Italy, Switzerland, Germany, England and France.

Metropolitan Extends Bing's Contract

Rudolf Bing has signed a new contract as general manager of the Metropolitan Opera, to last five years with options for an additional two years. Mr. Bing's former contract, which would have expired on June 1, 1959, was canceled by mutual consent.

The new contract assures the presence of Mr. Bing at the head of the company when it makes its move from the present opera house to the projected new home in the Lincoln Center.

In announcing the new contract, Anthony A. Bliss, president of the Metropolitan Opera Association, said: "Mr. Bing has just completed one of the most successful seasons in the history of the Metropolitan . . . The Board of Directors wishes to be certain to have the benefit of Mr. Bing's extraordinary ability during these next years."

National Artists Signs Ilona Kombrink

Ilona Kombrink, soprano born in St. Louis and now a resident in Toronto, has been added to the National Artists Corporation roster. Miss Kombrink made her opera debut last spring, as Tosca, in the Toronto Opera Festival. She was soloist in the Early Moravian Music Festival in Bethlehem, Pa., in June, and in the Fifth Annual Peninsula Music Festival, in Fish Creek, Wis.

Irene Dalis Signed By Inter-Allied

Irene Dalis, young American mezzo-soprano who made a successful debut with the Metropolitan Opera last season, as Eboli in "Don Carlo", has signed an exclusive-management contract with Inter-Allied Artists Corporation. A leading member of the Berlin State Opera, she will return to the Metropolitan this season to sing such roles as Amneris, Brangaene, and Fricka in "Die Walkure".

New York Pro Musica In Two Series

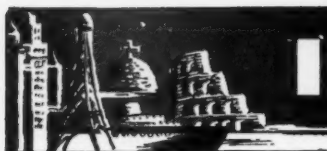
The New York Pro Musica, under the direction of Noah Greenberg, gave three Monday night concerts this summer during the American Shakespeare Festival at Stratford, Conn., on Aug. 5, 12, and 19.

A similar series of three Saturday evening concerts will be presented this coming season at the New York YM-YWHA on Nov. 9, Feb. 8, and March 22. Vocal and instrumental music of the 15th and 16th centuries is scheduled.

Florence Orchestra Due in October

The orchestra of the Florence May Music Festival organization will give approximately 60 concerts in the United States from October to December. The orchestra is expected to reach New York Oct. 2 and return to Italy Dec. 21.

Additional Artists and Management News on Page 29



International Report

Salzburg Festival Direction Assumed by Karajan

Salzburg, Austria.—This was the first year of Herbert von Karajan's incumbency as artistic director of the Salzburg Festival, and one was well aware of this fact. This busy and remarkably energetic conductor is also artistic director of The Berlin Philharmonic and the Vienna State Opera, and he has close ties with La Scala in Milan and the Philharmonia Orchestra in London.

He did not spare himself in Salzburg; there he conducted five performances of Beethoven's "Fidelio", four of Verdi's "Falstaff" (both of which he also staged), and four orchestral concerts, one of which (Brahms's "German Requiem") was repeated. He took over the first of the orchestral concerts at short notice, when Otto Klemperer was taken ill after he had already reached Salzburg.

Matchless "Figaro"

The level of excellence achieved in the 1957 festival was indeed high. Several productions were carried over from previous seasons, including the superb "Marriage of Figaro", conducted by Karl Boehm, with Elisabeth Schwarzkopf (Countess Almaviva), Irmgard Seefried (Susanna), Christa Ludwig (Cherubino), Siegfried Wagner (Marcelline), Anny Felbermayer (Barbarina), Dietrich Fischer-Dieskau (Count Almaviva), Erich Kunz (Figaro), Georg Solti (Bartolo), and Murray Dickie (Basilio). Stage direction was by Guenther Rennert, sets and costumes by Ita Maximowna. This is the sort of production on which the festival's world-wide reputation rests—and justly so; it embodies perfection in every detail.

The same holds true for the matchless "Cosi fan tutte", also a holdover from previous seasons, and also conducted by Boehm, who is one of the great Mozart interpreters of our time. He allowed the music to speak for itself, molding it gently and giving it its natural form, while at the same time filling it with vitality. The lightness of touch which is characteristically his was unfortunately not present in Joseph Keilberth's performance of "The Abduction from the Seraglio". (Originally Josef Krips was to have conducted this work but was prevented by illness from doing so.) Mr. Keilberth's interpretation was pedestrian and lacked sparkle. Otherwise the performance was excellent, thanks to the splendid cast that included Kurt Boehme, as Osmin; Erika Koeth, as Constanze; Lisa Otto, as Blondchen; Nicolai Gedda, as Belmonte; and Murray Dickie, as Pedrillo.

Mitropoulos Conducts "Elektra"

Richard Strauss's "Elektra" was one of the high points of the festival, and here the honors go first to Dimitri Mitropoulos. He conducted, as usual, without score, and it was evident that he knew every note of every part. He controlled the Vienna Philharmonic perfectly and fired them to a truly hair-raising performance, in which the tension did not let up for a single

moment. Inge Borkh sang the title role magnificently, although some of her pantomime was embarrassingly far-fetched; Lisa della Casa was excellent as Chrysothemis, as was Kurt Boehme as Orestes. Jean Madeira's acting was a disturbing feature in her portrayal of Klytemnestra. The performance we attended had to be transferred to the indoor auditorium of the Festspielhaus because of rain, with the result that much of the acting seemed exaggerated.

"Fidelio" Outdoors

"Fidelio" was staged in the Felsenreitschule, and it must be said that the inherent disadvantages of performance in this setting were minimized by Mr. Karajan's stage direction and Helmut Juergens' sets. The latter were ingeniously contrived, and the *mise-en-scène* displayed considerable originality. Mr. Karajan conducted in a straightforward way, entirely free of false pathos, and achieved an excellent balance between voices and orchestra. The fine cast included Christel Goltz, as Leonore; Sena Jurinac, as Marzelline; Giuseppe Zampieri, as Florestan; Paul Schoeffler, as Don Pizarro; Otto Edelmann, as Rocco; and Nicola Zaccaria, as Don Fernando. The chorus of the Vienna State Opera and the Vienna Philharmonic fell somewhat below their usual high standard of ensemble at the performance we attended. Special mention should be made of the fortunate solution of the prisoners' scene, which can verge on the ridiculous if poorly staged.

The revival of Verdi's "Falstaff" was a happy one. This was the first time it had been done since 1939 in Salzburg, where the performances under Toscanini (1935-37) are still talked of. Mr. Karajan's performance had all the lightness and vivacity that one could wish, but his fundamental concept of the piece failed to take into consideration the essentially tragic

character of Sir John, whom one Shakespeare scholar has gone so far as to compare with Hamlet. True, the Falstaff of Verdi is less tragically portrayed than in the Shakespeare, yet even in the opera it is eminently possible to bring out the more serious side of this half-clown.

As it was, the evening was a thoroughly delightful one, devoted to fun and frolic on a high esthetic level. Mr. Karajan's staging was carefully thought out and beautifully executed. The ensemble was near-perfection and the cast brilliant: Anna Moffo, as Nanetta; Anna Maria Canali, as Meg; Giulietta Simionato, as Dame Quickly; Rolando Panerai, as Ford; Luigi Alva, as Fenton; Renato Ercolani, as Bardolf; and Mario Petri, as Pistol; and, finally, the two major artists of the evening, Elisabeth Schwarzkopf, as Alice Ford, and Tito Gobbi, as Falstaff. The direction was very active, almost athletic, keeping the singers jumping about the stage most of the time. But it was by no means a case of motion for motion's sake; it all had point. The rather innocuous, workaday scenery of Bartolini-Salimbeni, designed for La Scala, added little to the occasion, but neither did it get in the way of full enjoyment.

Liebermann Opera Revised

Rolf Liebermann's "School for Wives" (based on Molière) received its first performance in German and in its revised form, in the festival. The original librettist, Heinrich Strobel, whose German text served as the basis for Elizabeth Montagu's English libretto at the opera's first performance in Louisville, Ky., wrote a new version, with several additions and a number of modifications, for the Salzburg production. The work is now a short three-act, lasting just under two hours.

Since the musical core of this piece remains substantially that of the English version, there is no need to repeat what has previously been written in these columns. The additions include an effective monologue at the beginning of the third act, in which the aged lover admits to the folly of trying to snare a young bride, and a comical number involving the reciting of the Greek alphabet, which

brought down the house at the premiere. A second, small orchestra has also been added, which played from the center box at the rear of the hall.

The performance was stunning, with Oskar Fritz Schuh's stage direction and Casper Neher's scenery and costumes. George Szell conducted with spirit and vitality. In the cast were Annelise Rothenberger, Christa Ludwig, Kurt Boehme, Walter Berry, Nicolai Gedda, and Alois Pernerstorfer. Fortunately the performance of this intimate piece took place in the charming Landestheater (800 seats); to have produced it in a large hall would have been sheer folly.

Dimitri Mitropoulos conducted the Vienna Philharmonic in a concert of American music, designed to give a cross-section of what is being written in the United States. It consisted partly of works by well-known composers: Samuel Barber's music for "Medea", Morton Gould's "Jekyll and Hyde Variations", and William Schuman's "Circus Overture". Two other compositions completed the program: Robert Mann's "Phantasy for Orchestra", which despite certain formal deficiencies shows considerable talent, and Gunther Schuller's excellent Symphony for Brass and Percussion. This piece, couched in a semi-tonal idiom, combines a high degree of technical competence with musicality, expressiveness and power. It is serious but not pretentious. The writing for brass instruments is virtuosic to a degree; Schuller is himself an outstanding horn player.

Mr. Mitropoulos deserves high praise for bringing this program before the festival audience. Too often conductors from America come to Europe to play Bach, Beethoven and Brahms for Europeans. Equally high praise is due him for devotion, understanding and skill with which he presented these works.

—Everett Helm

Darmstadt Holds New Music School

Darmstadt, Germany.—Composers and musical experts from 30 countries assembled in Darmstadt for the 12th annual Darmstadt Summer School for New Music, which attracted visitors from Los Angeles to Tokyo, from the north of Sweden to the south of Australia. It was only in central Europe that travel restrictions prevented the appearance of a number of visitors that had enrolled from Hungary, Czechoslovakia and the eastern zone of Germany.

Thus the school experienced a measure of success that its founders, Wolfgang Steinecke and the former Lord Mayor of Darmstadt Metzger, could hardly have imagined, when they opened the school shortly after World War II near the severely bombed city.

Thanks to the open-minded city officials and to the help given by the American Military Government, the undertaking soon attracted lively interest abroad. The first contacts that were then established have since become world-wide. For 12 years the school has been a meeting place for young *avant-gardists*, whose love for experimentation with new technical possibilities and with modern systems of composition has been stimulated.

To be sure the perspectives have

Some of the participants who are responsible for the excellent performance of "Elektra" at the Salzburg Festival. From the left: Herbert Graf, who staged the performance; Jean Madeira, as Klytemnestra; Inge Borkh, in the title role; Dimitri Mitropoulos, who conducted; and Lisa della Casa, as Chrysothemis

© Elfriede Broneder



been gradually altered in the course of time. Whereas formerly visitors were interested principally in obtaining information and instruction, today a certain hardening of the arteries has taken place and experimentation has become an end in itself. The extremists have won the upper hand, to such an extent that the school threatens to lose contact with the main currents of music today. There is no lack of daredevils, who consciously burn their bridges behind them with the intention of setting up shop in splendid isolation—as if a new musical age began with them.

Speakers in and for the Darmstadt circle more or less openly declare that the entire development of music since Bach has been a mistake and that salvation for the future lies in electronic music. Theodor Adorno proposed the remarkable thesis that music that does not produce a "shock effect" cannot be considered truly "new". But he was not able in the course of his eloquent, often cleverly formulated expositions, based on Hegel's dialectic philosophy, to elucidate clearly the title of his lecture series, "Criteria of New Music".

"Shock Effects"

To be sure, Mr. Adorno took back much of this drastic statement by pointing out the danger of "permanent infantilism", which results in mere manipulation of modern techniques to the detriment of the spiritual factor. This warning was directed clearly at those who quite apparently are determined to make "shock effects" a permanent thing and to prearrange the material to such an extent that there is no longer any place for the spontaneous creative impulse. The compositions that originate in this way resemble one another so closely as to be practically interchangeable in the feeble monotony of their sounds, exploiting extreme registers, dissonances, tone colors and atomized rhythms to the point of insensibility.

The most extreme case (up to now) of this kind of "music" is a piano piece that is not notated as a whole but rather is cut up into a series of short sections which the player can play in any order and, within certain limitations, in any tempo that suits his fancy—a specious kind of freedom that carries improvisations to an absurdity, in that the improvisation is entirely composed.

Only occasionally do the most gifted of these "musical engineers" catch a glimpse of the fact that not everything in art can be organized and calculated mathematically. But from here to the realization that in a work of art the whole is greater than the sum of its parts is still a long road.

"Followers" of Webern

It is a tragic misunderstanding that all this is done in the name of Anton Webern, who for the delicate creations of his chaste muse found sublime forms of expression. What in Webern represents the ultimate concentration of spiritual and musical substance is in the hands of many of his "followers" nothing more than an artificial device, which exists for itself alone and which takes precedence over the work of art.

The school's director is apparently aware of these dangers and makes an effort to meet them. Unfortunately, the actual courses in composition have been pushed into the background. (Wolfgang Fortner, who held them this year functioned more as a kind of occupational advisor.)

The programs taken as a whole displayed a certain amount of variety,

although the emphasis on the so-called Webern school could not be overlooked. On the other side there were works by Bartok, Stravinsky, Henze, Alban Berg and even by Schoenberg (who is already treated as "old hat" by some of the more "enlightened"). The standards of performance of these composers often left much to be desired.

Great care was spent however on the presentation of the other works.

Folk Music Added to Second Baalbek Festival

Beirut, Lebanon.—From July 25 to Sept. 1, the ruins of Baalbek, one of the most grandiose remains of the Roman Empire, have been filled with sound and color, with cheering crowds, and all the signs of renewed life. The Second Baalbek International Festival added to the musical and dramatic offerings of last year the first celebration of local folk music and dance and brought to Lebanon the Old Vic Company of London, the Madeleine Renaud-Jean Louis Barrault Company from Paris, and, for six orchestral concerts, the Santa Cecilia Orchestra of Rome. Conductors Charles Munch and Fernando Previtali, prominent European soloists, and 200 folk singers, dancers, and instrumentalists from various parts of Lebanon itself were also among the forces assembled to give the festival distinction.

Two dramatic locations were chosen for concerts and plays within the former "City of the Sun", built during a 250-year period in the first three centuries A.D. under the supervision

The pianists Eduard Steuermann, Else Stock, Alfons and Aloys Kontarsky; the violinist André Gertler; the flutist Severino Gazzelloni; the clarinetist Georgina Dobree; and others gave extraordinary performances.

Among the young composers mention should be made of the Briton Alexander Goehr (Three Fantasies for Clarinet and Piano), the American Gunther Schuller (String Quartet);

the Italians Salvatore Martirano ("Chansons Innocentes") and Franco Evangelisti (Pieces for Violin and Piano); the Swede Bo Nilsson ("Electronic Audiogram"); as well as the Frenchman Claude Ballif and the German Roland Kayn. They demonstrated that even intellectual bottlenecks can have their good side—provided that the composer emerges finally from the bottle.

—Heinz Joachim

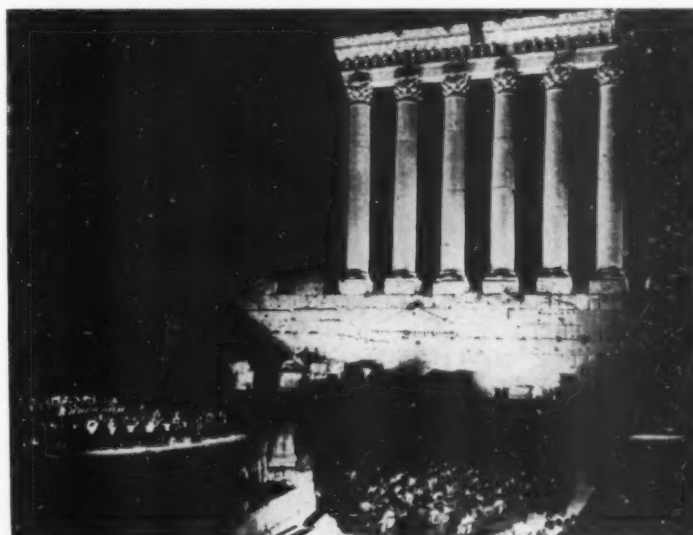
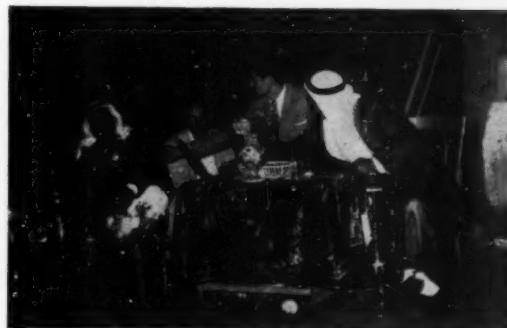


Photo Naltchayan



Roland Sidawy

The Baalbek Festival. Above: The Temple of Jupiter provides a magnificent setting for an orchestral concert. Left: Coffee is served outside on the lawn at entrance to the Temple of Bacchus.

of such emperors as Trajan, Hadrian, Caracalla, and Philip the Arab. The Temple of Bacchus, one of the most ornately beautiful Corinthian temples of antiquity, turned out to be a jewel of a concert hall. Two concerts with reduced orchestra were given there to capacity audiences, and one could well have wished for more of them. At the first of these, Mr. Munch, who had never before appeared in Lebanon, conducted a Bach-Mozart program that made a great impression and brought prolonged applause punctuated with cheers. Arthur Grumiaux was the evening's admirable soloist in the Mozart A major Violin Concerto.

Lebanese Artists

The second concert in the Bacchus Temple was also in the nature of a special occasion when three young Lebanese, all in their early 20's, gave a program of concertos with Mr. Previtali conducting. A matter of serious debate when the festival was first organized was whether or not young Lebanese should be invited to play in the same festival with the more celebrated visiting artists. It was feared that local musicians might have limited public appeal, but such fears were

ungrounded. Not only did pianists Diana Taky Deen and Henri Goraieb and violinist Varoujan Kodjian acquit themselves well, but the temple was crowded to overflowing with a proud and demonstrative audience.

Four concerts and the folklore celebrations were given in open air in the Great Court of the Temple of Jupiter. With the Santa Cecilia Orchestra placed upon a platform on the steps leading to the temple site, the audience faced an unforgettable sight. Above and behind the orchestra, towering into the night sky, rose the six remaining columns of the largest of all Corinthian temples. Surrounding the audience were a chain of richly decorated smaller chapels and other structures of pagan, Byzantine and Arabic eras. Slightly to the left at a lower level, exposed in full grandeur, was the Temple of Bacchus. Under a clear, star-filled sky with each section of this panorama of stone imaginatively floodlit, the total effect was indeed spectacular.

Here Mr. Previtali, with Mr. Grumiaux as soloist in the Beethoven Violin Concerto, gave the music festival's opening concert, which also included the first performance in

Lebanon of the Brahms First Symphony. Another Lebanese "premiere", Beethoven's Fourth Symphony, followed a few days later at Mr. Munch's first outdoor concert, when the London Philharmonia's concertmaster, Manoug Parikian, was heard in a performance of the Brahms Violin Concerto. Arturo Benedetti Michelangeli's brilliant playing of the Beethoven "Emperor" with the fine accompaniment of Mr. Previtali, in the third Jupiter concert, was a definite highlight, so much so that an extra unscheduled recital by the Italian pianist was arranged. The music festival officially ended with Mr. Munch's performances of the Berlioz "Fantastic Symphony" and the Second "Daphnis and Chloe" Suite of Ravel, the latter bringing some of the finest playing heard from the orchestra during the whole fortnight.

Another unscheduled recital, drawing a capacity audience in a Beirut theatre, was given by Mr. Grumiaux without admission charge for the members of the Lebanese *Jeunesse Musicale*, an organization boasting 2,000 members.

Bringing the festival to a colorful close were two nights termed "Festival of Lebanese Folklore", which were stagings of ceremonials and scenes from village life, with folk music and dancing. Excitement ran at high pitch for days beforehand, this being the first affair of the kind ever given here. Police had difficulty in restraining crowds that came in from nearby villages on rehearsal nights, and in spite of police efforts some 2,000 persons made their way into a dress rehearsal. The singer Feirouz, popular on radio and recordings but said to be generally audience-shy, was the principal star. Not only was she recalled again and again, but between phrases of her quieter songs, accompanied by a flute-like instrument, the nay, the audience would murmur "Allah" almost in unison, as an ex-

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pression of spellbound pleasure.

A committee of citizens has underwritten the considerable costs of this venture which also has the financial backing of the Lebanese Government. The President of the Republic has himself taken an active part in the festival's development and the First Lady has been one of the main forces in bringing the folk celebration into being. The Italian Government contributed toward the cost of bringing the Santa Cecilia Orchestra and even sent a delegation of officers and crew from a cruiser to lend color to the concert when Italian orchestra and conductor had as soloist Mr. Michel-angeli. After 1700 years Rome was again renewing her links with Baalbek.

It is understood that the United States Government too had been approached with a request for a ranking United States soloist, but word that it

would furnish an American artist through the State Department program administered by ANTA came after 1957 plans had already been completed. It is to be hoped that in an international affair of this kind, United States participation can be arranged in the future, especially here in a section of the Middle East giving such prominence to western culture.

In two years' time the Baalbek Festival has established itself as an event to be reckoned with. What makes it unique is the combination of the natural beauty and color of the location in the fertile Bekaa Valley, flanked on both sides by mountain ranges, plus the proud, monumental ruins symbolizing perhaps more dramatically than in any other one place the far-reaching grandeur of the Roman Empire at its height.

—Carlos Moseley

Recent Hindemith Opera Given Premiere in Munich

Munich.—It is generally known that Paul Hindemith tends toward musical-philosophical speculations. Based on the musical conceptions of previous periods he developed certain theories on the essence of the musical keys and intervals, a subject about which he wrote as early as 1937 in his theoretical essay "Die Unterweisung in Tonsatz". In his endeavors to enlarge widely the basic functions of tonality he became a rather theorizing mystic. Now he is no longer influenced by mere factual realism nor by his youthful ardor for the muse of music, but tries, rather, to uncover the universe's cosmic laws. Hans Kayser with his "harmonical world system" and other harbingers of esoteric thoughts led him on a path which revealed itself to him already in the early 'Thirties, as may be seen in certain details of his opera, "Mathis der Maler."

Spiritual Foundation

Generally speaking, this means that Hindemith has now turned to a deeper spiritual foundation sorely needed for an artist of his caliber. This is a development which a creative artist of our times could have hardly avoided. Revival of religious feelings, the association with theological, mystic, and metaphysical ideas document themselves even in the twelve-tone technique in the rhythms and moods of Olivier Messiaen, and in the lyrics and words used by Schönberg, Stravinsky, and Webern.

Periods of religious re-awakening, however, are also times of dogmatic dissent. Just as Hindemith in his "Mathis" libretto used the historic background of the Peasants' War and the counter-reformation's upsurge, so he turns again to history for his newest opera, depicting an era of great spiritual schisms and choosing Johannes Kepler, the famous astronomer and astrologer who wanted to reconcile the Bible with science, as his hero. The antipode of this highly erudite mind is a military man of action, the noted General Wallenstein who also believed in the stars. Both strove to attain the "harmony of the world"; Kepler as the representative of a "contemplative life", who perceives it

in the silent course of the planets. Wallenstein as the magnificent protagonist of an "active life", who sees it in an earthly empire in the form of a unified Europe.

Again the composer is his own librettist. The Thirty Years' War forms the dramatic background in a five-act opera of fourteen scenes. In a commentary on his work he defines his text as being an action about the life and work of Kepler and about all events that either furthered or hampered the astronomer's developments in his quest for harmony. "which, no doubt, is master of the universe". Kepler is shown on his eternal wanderings through Prague, Linz, Güglingen, Sagan, and Regensburg. Three female characters play an important part in his life: his mother Katharina, a hysterical woman well-versed in herbology, accused of being a witch, sentenced by court and saved by her son; his little daughter Susanna by his first marriage; and his second wife, also named Susanna, a carpenter's daughter, whom he married against opposition but who chose to share the life of the great astronomer.

There are many historic personalities on stage, including the sophisticated emperor Rudolf II, believing in alchemy and horoscopes, and emperor Ferdinand II, who is in constant feud with the princely Electors of Catholic faith. The most ardent antagonists of Kepler are his former assistant Ulrich and the anti-Calvinist curate Hizler. There is also a Mephistophelean character called Tansur.



a fictitious pamphleteer, recruiting-officer, and master of ceremonies. All leading characters reappear in a fulminant baroque apotheosis climaxing a Heaven-set finale: Kepler representing Earth, Rudolf II the Sun, Wallenstein Jupiter, Ulrich Mars, Hizler Mercury, Katharina the Moon, and Susanna Venus.

Use of Divided Stage

Dramaturgically speaking, Hindemith tries to use the very interesting, although not new device of the divided stage. Scene after scene, there are two simultaneous actions taking place. Katharina is at the Güglingen cemetery while Emperor Rudolf is in Prague in a heated quarrel with Kepler; and Susanna's tender nuptial song is contrasted with Tansur's boisterous recruiting scene. Kepler's house in Linz is also divided in two horizontal sections. Upstairs the child Susanna sings a little aria to the moon, while downstairs Kepler's wife, after a hectic dispute, estranges herself definitely from her husband's mother. During the Council of the Princes at Regensburg, another scene shows the bare room where Kepler lies on his deathbed. Both these scenes lead to the symbolizing apotheosis in heaven.

The above shows how different this action is from the customary historical opera's setting. Indeed, Hindemith endeavors to build into these scenes techniques of the modern spoken play. The libretto itself, although clearly divided into separate "numbers", hardly owes anything to the traditional patterns of its predecessors. In no way, however, are the innovations fully justified. The technique of the divided stage stands its full test only in the touching scene of Katharina's vision, when standing in the churchyard she anxiously watches her son quarreling with the emperor. But many another "double-scene" proved to be a failure and could have been left out from a dramaturgical point of view.

Undoubtedly, the libretto contains passages of poetic beauty and powerful formulation. But they are somewhat overshadowed by a prosaic dialogue interspersed with mathematical and astronomical discussions and theological arguments. Forty years ago, Hans Pfitzner in his "Palestrina" was confronted with an identical textual problem. In Hindemith's case the effect of the whole opera is endangered. In most cases the audience is not able to grasp the words of a sung text, and the lengthy dialogues delay the course of action.

Worked Ten Years on Score

But let us not go too deep into these problems. In an opera music remains the decisive factor. It is said that Hindemith spent ten years composing the score. Several important parts of the opera had been premiered, in 1952, as a symphony in three movements, identically entitled "Harmony of the World", under the baton of Paul Sacher in Basel. Later this work often appeared in Furtwängler's concert programs. These three movements, by the way, represent the three distinctive forms of music of the Middle Ages: Musica instrumentalis, Musica humana, and Musica mundana.

The striking features of the opera are its strange division into symphonic, highly contrapuntal movements of a massiveness reminding us of Bruckner, and folk-melodies reflecting the spirit of the Baroque age. There are many inconsistencies in tonality and harmony. The nine variations on a war-song out of which

Hindemith constructed the colorful picture of the Regensburg Council is in no way connected whatsoever with the action itself, and leaves one with the impression of a musical anachronism that is somewhat disturbing. Another strange, yet outstanding feature of the work is the part played by the three leading women. All musical dryness and monotony disappear the moment a female character enters the stage. The part of Kepler's wife is full of melodic inspirations of great beauty culminating in the blissful wedding song which ends Act III, and in her desperate monologue at the opening of the last act.

Hindemith's great musicianship lies in his polyphony, in his fugue-like choruses, in his arias with obligato accompaniments (such as the Venus-aria in the final scene), in the most refined way in which he elaborates on highly complicated motifs. In contrast to this are his notable indifference to linguistic rhythm and logical declamation. Both become evident in the Linz scene when a dialogue between Ulrich and Tansur is counterpointed by community singing in the neighboring church.

Bruckner-like Moments

The magnificent final scene, when the very signs of the zodiac come to life and march across the stage, is based on a passacaglia theme with rising and falling fifths—an inspiration of Bruckner-like pathos and majestic grandeur.

The dress rehearsal of this important world-première in Munich's Prinzregenten-Theater was attended by a musical élite of experts and prominent personalities from many countries. It is not for us to decide whether Rudolf Hartmann, the stage director, and Helmut Jürgens, who designed the settings, fulfilled all of Hindemith's ideas. A rather drab and conventional mise-en-scène unnecessarily stressed the undramatic character of the music.

The best of Munich's opera singers performed under the dedicated conductorship of the composer himself. Kepler's rôle was taken over in the last minute by Karl Schmitt-Walter substituting for the indisposed Josef Metternich. Other leading parts were sung by the following artists: Lieselotte Fölser (Kepler's wife), Luise Camer (little Susanna), Richard Holm (Wallenstein), Kurt Wehofschtz (Ulrich), and Marcel Cordes (Tansur). Minor rôles were enacted by Keith Engen, Karl Hoppe, Josef Knapp, Franz Klarwein, and Max Proebstl.

Respect for the work's high artistic qualities won over its many problematic features. Though the dress rehearsal had been heartily acclaimed, it remains doubtful whether "Harmony of the World" will stay on the German operatic stage without some thorough revisions. For the new opera can in no way compare with the stylistic unity achieved in "Mathis der Maler".

—H. H. Stuckenschmidt

Americans To Launch New Berlin Hall

Berlin.—Eileen Farrell, soprano; Martha Graham, dancer; the Juilliard String Quartet; Virgil Thomson, composer-conductor; Douglas Moore, composer-teacher; and Carleton Sprague Smith, head of the New York Public Library music division, form the musical wing of an American group here to launch the new Congress Hall, erected by the Benjamin Franklin Foundation as the United States contribution to the International Building Exhibition.

Personalities

Jerome Hines's religious drama with music, "The Life of Christ", drew an audience of 6,000 when it was performed at Chautauqua, N.Y., in the closing week-end of the summer series there. The bass now is working with the Essex County Park Commission on plans to build an outdoor theatre in Millburn, N.J., to house performances of the drama.

Isaac Stern left for Europe on Sept. 5 aboard the S. S. Flandre. After three concerts in London, he will fly to Israel to appear as one of the soloists in the concert launching the new Frederic R. Mann Auditorium in Tel-Aviv on Oct. 2. A month's tour of Israel and a brief tour of Italy will preface his return to the United States on Nov. 14.

Nicanor Zabaleta has just finished a Latin American tour of 50 recitals and concerts within four months. His orchestral engagements were in Montevideo, Buenos Aires, Lima, Quito, Bogotà, and Curaçao, where he played concertos by Rodrigo, Damase, Handel, and Wagenseil and Ravel's Introduction and Allegro. In all, he appeared in 14 countries.



Helen Shotwell

Mildred Dilling confers with **Alexander Semmler**, composer (left); **Harry Zaratzian**, violist (second from left); and **Julius Baker**, flutist, at the opening of the **Maverick Sunday Concerts** in Woodstock, N. Y., on June 30. Mr. Semmler's Nocturne for flute, viola, and harp was given its first performance at this concert.

High points of **Renata Tebaldi's** summer appearances were a special performance of "La Bohème" before 16,000 people at the Verona Arena, and a concert under the direction of **Rudolf Kempe** at the Church of San Zeno, also in Verona. The soprano arrives in this country on Sept. 27 prior to singing in the opening performance, "Otello", of the Chicago Lyric Opera.

Marilyn Tyler was married on July 14 in Amsterdam to **Edgar Wihl**, European advertising director of *United States News and World Report*. A member of the Netherlands Opera, the American soprano will sing in Amsterdam this season the roles of **Gilda**, **Norina**, **Violetta**, **Martha**, and **Susana**. She will record "La Traviata" for Radio Hilversum, and will make guest appearances at Cologne as **Constanza**, **Mimi**, and **Gilda**. Concerts in Holland and Germany and another engagement at the Rome Opera are part of her schedule this season.

Erich Leinsdorf returned on Aug. 27 from Europe where he conducted six performances of Stravinsky's "The

Rake's Progress" for the Holland Festival, and directed a number of recording sessions for RCA Victor with the Rome Opera.

Mr. Leinsdorf's conducting schedule for the fall and winter includes the San Francisco Opera, September, October, and November; the Metropolitan Opera, December, January, and February; and various guest appearances.

Gyorgy Sandor, who toured both the United States and Europe this past season, is performing, teaching a master class, and vacationing in Santa Barbara, Calif.

Pablo Casals has married one of his pupils, **Marta Montañez** of Puerto Rico. The marriage was witnessed by only a few friends at Mr. Casals' home in Puerto Rico.

Leontyne Price has been engaged by the Vienna State Opera to sing the title role of Verdi's "Aida" in the forthcoming season.

Paul Harelson, pianist, will play Dallapiccola's "Quaderno Musicale di Annalibera" in concerts he will be giving this season in the East and South. Mr. Harelson played the first

Eloise Polk left for Mexico and Central America, where she will perform the Beethoven Piano Concerto No. 4 with orchestras in Mexico City, Guatemala, and Costa Rica.



Wm. Banks

Dorothy Warenskjold discusses a musical point with her accompanist, **Rollin Jensen** (left), and the composer **Dezso Delmar** before a recent Hollywood concert.

Ginetta La Bianca will sing Rosina at the opening of the opera season in Caracas, Venezuela, on Sept. 24. Her colleagues in "The Barber of Seville" will be **Cesare Valletti**, **Frank Guarrera**, and **Jerome Hines**. She will repeat the role on Oct. 12 at the Brooklyn Academy of Music.

Jacques Singer has returned from Lima, Peru, where he conducted the Orquesta Sinfonia Nacional. He was presented with an inscribed silver plate in appreciation of his visit—only the second time in the 24-year history of the orchestra that a conductor has been so honored.

Iva Kittell, satiric dancer, started her South American tour earlier this month.

Harriet Franklin was praised in the Rome papers for her debut in Italy, as Azucena in "Il Trovatore", at the summer festival in Chianciano. She appeared with artists from major Italian opera houses in productions sponsored by ALEC, of Rome, and the International Operatic Exchange, of which Mrs. Bernardo De Muro is director. Miss Franklin will return to Italy next February for further appearances in Italy under the auspices of the Exchange.

Harriet Franklin, as Azucena, and **Salvatore Lisitano**, as Manrico, take curtain calls after a performance of "Il Trovatore" in Chianciano, Italy.

Caponeri



Austria/Junker

Eugene Conley (right) and **Otakar Kraus** in the Netherlands Opera production of "The Rake's Progress". Mr. Conley performed the leading role six times during the Holland Festival this summer. In September the tenor will sing leading operatic roles in Caracas; in August he sang at the Greek Theatre in Los Angeles.

Jonathan Sternberg, who recently conducted the Warsaw Philharmonic, will conduct a series of three concerts with the National Orchestra in Guatemala.



Lorenzo Alvary (left), as Baron Ochs, talks with the United States Ambassador to Uruguay, **Jefferson Patterson**, back stage at the Teatro Sodre in Montevideo during a performance of "Der Rosenkavalier" in July.

Fabien Sevitzy will open the orchestral season at the San Carlo in Naples on Oct. 6. Later this fall he will conduct the Italian premiere there of Prokofiev's opera "The Duenna". Other engagements in his current European schedule include concerts in Rome with the Santa Cecilia Orchestra and several concerts in the north of Italy. In February, 1958, he will conduct in Athens, and in March he will go to Yugoslavia for six weeks to conduct orchestra concerts, oratorio, and opera.

Mildred Miller, mezzo-soprano, made a trip to Frankfurt early this summer to sing Octavian with the Frankfurt Opera at the special request of Georg Solti. She will return to Germany in late September to sing the role again with the Stuttgart Opera, where she will also be heard as Carmen.

Mary Curtis Verna, soprano, who recently appeared as Desdemona in three performances of "Otello" with the Rome Opera at Augsburg, Germany, has been re-engaged by the company to appear there next August to sing "Aida".

Yi-Kwei Sze, following his recent concerts in Taipei, Formosa, under the auspices of the Chinese National Government, was awarded a Music Gold Medal by the Ministry of Education. Given in recognition of the bass's accomplishments, the medal the "first ever awarded to an artist in the history of China".

Ruggiero Ricci, who recently completed an extensive tour of the Middle East and the Far East, left this August on his first Australian tour.

Wolfgang Schneiderhan, violinist, and **Leon Fleisher**, pianist, were scheduled to perform as soloists with the Berlin Philharmonic Orchestra from the Salzburg Festival in Austria over the C.B.S. radio network show "World Music Festivals" on Sept. 1.



Carola Goya and Matteo are seen outside a temple at Angkor Vat, Cambodia. The dance team recently went on a world tour for the purpose of research into the dance of many countries

In Summer Months . . .



Licia Albanese enjoys her holidays at Bari, Italy, her birthplace, with her husband Joseph Gimma and their son Joseph Jr.



Paul Paray and his wife relax at Disneyland in between concerts at the Hollywood Bowl. Mr. Paray also conducted concerts during a two-week period at Robin Hood Dell before returning to France for the festival at Besançon



Walter Cassel, in Havana this past June for operatic appearances, is seen before the Havana Opera with his wife, Gail Manners



Cesare Siepi leaves International Airport, New York, for a summer visit to his home in Milan and a European vacation tour

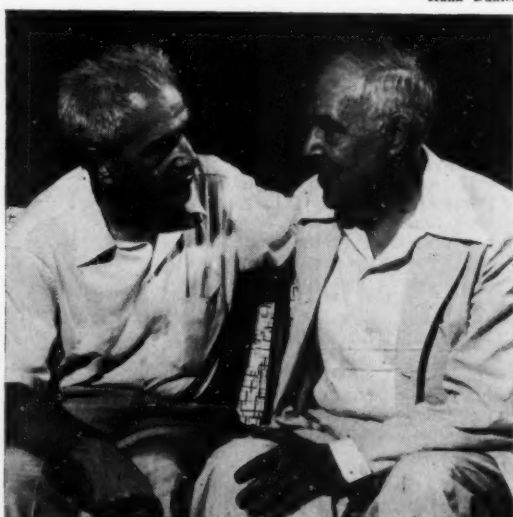
W. Lee Wenzlick

Hank Daniel



Left: Leonard Pennario, family, and friend visit in La Jolla. From the left: Mr. Pennario, his brother Joseph, and John McLean. The pianist's parents are seated

Vittorio Giannini (left) and John Powell were visitors at the Brevard Music Center. Mr. Giannini's "Canticle of the Martyrs" was given its Southern premiere at the center on Aug. 4





Mephisto's Musings

Rest

Conductors have fun at concerts, too. The audience at the opening concert of the Berkshire Festival found the Boston Symphony and flutist Doriot Anthony Dwyer's performance of the Bach Suite No. 2 so delightful that it clamored for a repetition. In granting an encore of the irresistible "Badinerie", which concludes it, Charles Munch cued in the opening measures, promptly sat down on the lid of the concert grand directly in front of the podium, and made no further effort to conduct until they reached the final chord. This quite unprecedented behavior supplied the audience with an added touch of amusement, for the piece is devilishly cute anyhow. (Bach must have had more than a merry twinkle in his eye when he wrote it.) Munch so obviously enjoyed the performance that I say along with him: the devil with conducting.

Rumble

Not many Europeans, probably, were aware of the backstage (not to say backstairs) rumble going on within the Cleveland Orchestra during its recent triumphal tour of the Continent, but it made front-page headlines back home in Cleveland for over a week.

The principals, naturally, do not agree about the facts in the matter, but, according to the Cleveland press, it went something like this: A spat over some traveling details took place between conductor George Szell and orchestra manager George H. L. Smith in Stuttgart, Germany, in the presence of a number of people, including consular officials. "The thing that started all of it was a very small incident," according to Mrs. Raymond Glove, secretary to both Szell and Smith, who also was on the tour. "It was magnified due to the strenuousness of the trip. Mr. Szell lost his temper, but I'd rather not go into details. He insulted Mr. Smith in the presence of a lot of people."

Smith thereupon notified Frank E. Taplin, board chairman of the Cleveland Musical Arts Association, also traveling with the orchestra, that he was resigning but would remain with the orchestra until it reached Paris. From Paris, Smith cabled Cleveland newspapers that he had resigned "because of intolerable treatment by George Szell". At the same time Taplin cabled that Smith had been fired for "non-

performance" of his duties. "When Mr. Taplin gave me the letter relieving Mr. Smith of his duties I told him it was a complete distortion," said Mrs. Glove, and she then also resigned in protest.

This was the second jolt Cleveland Orchestra officials had received within a week. A few days before, an unexpected announcement came from Europe that Szell had signed a three-year contract with the Amsterdam Concertgebouw—this despite the fact that he had just extended his Cleveland tenure for the same period (Szell is now in his 12th year with the Cleveland forces). Clevelanders thus were left wondering out loud whether this meant the beginning of the end of the conductor's sojourn in their midst, for, while he can squeeze his Dutch commitment into his regular mid-season leave during the first year, his new contract in Amsterdam calls for more extended appearances later on. There also was the interesting question as to whether the Concertgebouw's Eduard van Beinum, relieved of some of his duties by Szell, might not be turning up in Severance Hall.

The Cleveland Orchestra, thanks largely to Szell's discipline, is today one of the world's finest symphonic bodies and it is fervently to be hoped that it will not fall victim to internal combustion.

Entering into the spirit of the occasion, the *Cleveland Plain Dealer* suggested editorially the following program for the return of the orchestra from its tour:

Processional: "March of the Gladiators"; Solo: "Return Victorious", from *Aida* "American(s) in Paris", with cadenzas, by Gershwin "Badinage", from Bach's *B Minor Overture* for Flute and Strings. "Enigma Variations", by Elgar Intermission
Solo selections: "A-Hunting We Will Go" "Nobody Knows De Trouble I've Seen" "This Is No Laughing Matter" "Drum Roll" Symphony, by Haydn "Anvil Chorus", from "Il Trovatore"
Recessional: "All Shook Up"

To which I would like to have added "Pace, pace mio Dio" from —appropriately enough—"La Forza del Destino".

Replacements

A frequent correspondent writes that the big operatic question in Havana on a recent summer's night was: "Which baritone has the Tonio?"

It seems Walter Cassel was in the Cuban capital to sing in

"Tosca" and "Traviata" and wound up by making an unscheduled appearance in "Pagliacci" in which he appeared in not one role but two, and, to compound the confusion, one of the roles was split between him and another Metropolitan baritone, Ralph Herbert.

The singer slated for Silvio was unable to appear and Cassel agreed to replace him. Thereupon yet another Metropolitan baritone, Robert Merrill, signed for the role of Tonio, became ill and was unable to appear. Cassel was appealed to again and, while he does not have the entire role in his repertoire, he agreed to sing the famous prologue, which he has done many times in concert, and Herbert agreed to take on the balance of the part. Seamstresses were busy whipping up Cassel's Silvio costume, so he appeared before the curtain as Tonio in the white tie and tails which he wears as Germont in "Traviata".

Such are the exigencies of the operator life. Versatility—luckily for the impresarios—is the middle name of such seasoned troupers as these.



Rising Costs

If misery, as the saying goes, loves company, then our American orchestras may draw some comfort from the developing plight of their fellows in England some of whom are facing disbandment, others curtailment, due to rising labor costs. British orchestras have been in a state of embarrassment for some time, according to David Webster, chairman of the Orchestral Employers Association and administrator of Covent Garden, and the condition has been aggravated by recent wage awards by an industrial tribunal. Principals and subprincipals in the orchestras received an increase of \$7 a week, rank-and-file members \$5.60 a week, with new minimum salaries ranging from \$37.80 to \$51.80 per week.

One large orchestra—the Yorkshire Symphony—has closed down and another at Bournemouth has been forced to do some retrenching.

The Halle Orchestra reported that its reserve of \$80,000 was being eaten away by higher costs, including wages, to the tune of \$840 a week. The Liverpool Philharmonic reported the pay increase would cost an additional \$28,000 a year, and the Scottish National Orchestra said it would need another \$22,400.

One possible solution for the British, not open to their American cousins, is an appeal to the Arts Council and to local government bodies for increased subsidies; and some orchestras are experimenting with modest increases in admission prices.

So it's the same old cold in the head. Anybody feel a draft?

Some diagnostic insight was revealed in the august halls of Congress, however, in connection with the debate in the House on the cabaret-tax bill reducing the excise from 20 to 10 per cent in establishments offering live music. Representative Frank Thompson, Jr., of New Jersey, stood up and said that unemployment in the music profession is "so pronounced as to threaten the very existence of music in our country." He went on to say: "When we permit an unwise tax policy to strike at the vitals of a basic culture we are indeed surrendering the main redoubts of our free world."

Aime J. Forland, of Rhode Island, spelled out the clear-cut proposition of Alvin H. Hansen, Harvard professor, in these words: Music is a major element of the nation's cultural life, and to have music we must have musicians. To have fine music we must have fine musicians. And to have fine musicians we must have an economic breeding ground for musicians of all kinds. (I'm glad Prof. Hansen tacked on that phrase "of all kinds", for the benefit of musicians themselves. The snobbish lack of sympathy and co-operation which exists between musicians working in different fields is a detriment to all.)

Now that a start has been made on reducing taxes on music, perhaps some progress can be made toward using a few pennies of the tax dollar for music. We still are so far down in the cellar that we hardly know what the British are talking about when they yell "crisis".

Risk

One of the hazards of opera production that had not come to our attention before turned up in Turkey recently. When "La Sonnambula" was given there, the heroine's name had to be changed from Amina to Annina, since the original carried indecent overtones of meaning in the Turkish vernacular.

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Stratford Festival Introduces Britten Opera

Stratford, Ont.—During a summer when every locality seemed to be giving its own music festival, a visit to Stratford was definitely worthwhile. Held as part of the Shakespearean Festival, the Stratford Music Festival celebrated its third season by offering as its major presentation the Western-hemisphere premiere of Benjamin Britten's chamber opera "The Turn of the Screw", which turned out to be a major work in this important composer's output.

Though the opera was the festival's chief attraction (not including the dramatic productions of "Hamlet" and "Twelfth Night"), the visitor could also hear concerts by the CBC Symphony, several recitals by Benjamin Britten and Peter Pears, and jazz concerts by noted specialists. The music festival was held from July 31 to Sept. 6.

Music Division Suffers

The Stratford festival, as most people know, was founded five years ago as a festival devoted to mainly Shakespearean productions. At first, the plays were given in a tent, but this year a new and permanent theatre was put into operation. Unfortunately the music division, which was founded two years after the drama, has no such ideal auditorium as a home for its activities, and the opera was given in a converted hockey arena, which was inadequate for both scenic and acoustical reasons. But if the music division has poorer technical facilities than its older brother, the former need not bow to the latter, for the performance of "The Turn of the Screw" (for which the English Opera Group was imported) would be a triumph at any festival notwithstanding the inadequacies of its staging.

The work itself is one of the few masterpieces among contemporary operas. It has numerous points to account for its excellence—its appropriateness for the stage, its beautifully etched characterizations, its melodic and harmonic inventiveness, and the miracle of its orchestration. As has been the case with the previous operas of Britten, the composer displays his unerring sense for painting the necessary mood picture with a minimum of strokes.

Plot "Too Gruesome"?

Composed to a libretto by Myfanwy Piper, the opera is based on the Henry James story of the same name. One of the comments heard in Stratford was that the plot was too gruesome or unpleasant to appeal to audiences. But when the James story is compared to the librettos of such standard repertory operas as "Rigoletto" or "Il Trovatore", the argument hardly holds water.

The libretto follows closely the James story, but for one important difference—in the opera the ghosts Peter Quint and Miss Jessel are given words to sing while in the short novel they are silent. Some argue that this procedure robs the story of much of its original atmosphere. But it must be argued for Britten's side that in allowing the ghosts to sing he is using a perfectly legitimate musical device. For Britten's work is an expression in musical terms of how the Governess perceives the situation. And if Quint and Miss Jessel were to remain quiet, there would be only four singing roles in the opera proper. It should be added that the words Miss Piper gives to the ghosts are suffi-

ciently vague; they suggest little that cannot easily be inferred from the James book.

The opera is composed of a Prologue and two acts, each of the acts being divided into eight scenes. To achieve musical unity Britten has composed a theme ("The Screw"), heard during the first orchestral inter-



Photos by Herb Nott & Co.

Britten's "The Turn of the Screw" at Stratford, Ont. Above: Peter Pears, as Quint, and Arda Mandikian, as Miss Jessel. Right: (left to right) Olive Dyer, as Flora; Judith Pierce, as Mrs. Grose; Michael Hartnett, as Miles; Jennifer Vyvyan, as the Governess

lude, which is varied during the following 15 interludes. Thus through the technique of theme and variations we hear how much of the plot is progressing, or, as Britten has said more specifically, how the Governess (or the audience) is reacting to the events of the opera. It is interesting to note that the work was originally conceived as an opera in three acts with various scenes. Only after creation of the work was in progress did the present form come into being.

To produce such an opera is obviously difficult. It is scored for an orchestra of 13 players, each of whom must be of high professional calibre. The atmosphere, with its many subtle changes, is not easy to sustain in a public auditorium. The staging and the scenery (unfortunately, there was none in Stratford) are tricky and must be quickly managed. And the singing roles, though not inordinately difficult, require skilled performers with a definite acting talent.

Singers Experienced in Roles

Fortunately, the majority of these problems were successfully solved at Stratford. Most of the members of the cast had sung their roles many times with the English Opera Group and gave to their respective parts the intensity of feeling that can come only after much experience. The cast included Peter Pears, as the Prologue and Quint; Jennifer Vyvyan, as the Governess; Michael Hartnett, as Miles; Olive Dyer, as Flora; Judith Pierce, as Mrs. Grose; and Arda Mandikian, as Miss Jessel.

The orchestra was composed of members of the CBC Symphony, prepared by Charles MacKerras, and performed with an obvious love for the music it was recreating, though perhaps with not all the subtlety that can be heard in the recording of the opera. The composer himself conducted the performance, and it should

be said that he conducts his own works with a skill that is equal to his gifts as a composer.

The stage used was long and narrow with little elevation, making it both difficult for the audience to see and presumably for the performers to follow the conductor. As has been said before, no scenery was used except for a black backdrop and screens along the sides. The stage pictures were achieved mainly through lighting and a few props. This procedure turned out satisfactorily, but still one had the feeling that a good deal of the stage illusion was missing. The staging, however, was admirably handled by Basil Coleman, and John Piper's costumes were attractive.

Though the rest of the festival was



less spectacular, it still offered solid musical fare. Scheduled among the festival events were concerts by the CBC Symphony, conducted by Heinz Unger, Walter Susskind, Geoffrey Waddington, and Thomas Mayer, with Lois Marshall, soprano, John Boyden, baritone, and Betty-Jane Hagen, violinist, as soloists. The Teddy Wilson Trio and Duke Ellington and his Orchestra were among groups heard in the series of jazz concerts.—Frank Milburn, Jr.

Albert Herring Performed in Iowa

Iowa City.—Four brilliant performances of Benjamin Britten's opera "Albert Herring" brought to a close the 19th annual Fine Arts Festival of the State University of Iowa. Herald I. Stark conducted a student cast and orchestra of exceptional capabilities in this comic opera of our own day. The summer audiences, treated to grand opera fare in previous years, responded enthusiastically to this genre of opera, a fact which is heartening and should encourage more productions of contemporary works.

The Fine Arts Festival, which took place during the month of July, opened with an orchestral concert by the University of Iowa Symphony, James Dixon, conductor, and Romy Shevilov, violinist. Shostakovich's Tenth Symphony was given a thoughtful and dramatic reading, and Mr. Shevilov performed Mozart's Violin Concerto in G major with verve and understanding. —Charles L. Eble

Berlin Philharmonic Names Guest Artists

Berlin.—The Berlin Philharmonic, Herbert von Karajan, conductor, has scheduled the following guest conductors for appearance with the orchestra during its 1957-58 season:

Otto Klemperer, Ernest Ansermet, Rudolf Kempe, Otto Matzerath, Karl Böhm, Alceo Galliera, Günter Wand, Hans Schmidt-Isserstedt, Eleazar de Carvalho, Hans Rosbaud, Fritz Rieger, Takashi Asahina, Bernhard Conz, Richard Kraus, Hermann Scherchen, Ferenc Fricsay, Artur Rother, Otmar Suitner, Volker Wangerheim, and Ernest Bour.

Soloists to appear with the orchestra will include Christian Ferras, André Gertler, Wolfgang Schneiderhan, Bronislav Gimpel, Michel Schwalbé, and Renato de Barbieri, violinists; Heinz Kirchner, violist; Aurèle Nicolet, flutist; Eberhard Finke, Ludwig Hoelscher, Zara Nelsova, Pierre Fournier, Mirko Dorner, and Aldo Parisot, cellists; Annie Fischer, Wilhelm Kempff, Edith Farnadi, Hans Richter-Haaser, Carl Seemann, Rudolf Firkušny, Friedrich Gulda, Janine Reding, Henry Piette, Jacob Gimpel, Andor Foldes, Ornella Santoliquido, Gerty Herzog, Cor de Groot, Erik Then-Bergh, Hans Bohnenstingl, Robert Riefling, and Hans-Erich Riebensahm, pianists; Lisa Della Casa, Annelies Kupper, Irmgard Seefried, Herta Toeffer, and Christa Ludwig, sopranos; Ernst Haefliger, tenor; and Hermann Prey and Dietrich Fischer-Dieskau, baritones.

Vienna Music Society Lists Concert Series

Vienna.—The Vienna Society of Friends of Music will present four concert series in the 1957-58 season. One entitled "Karajan-Zyklus", will offer special concerts arranged and conducted by Herbert von Karajan.

A second series, called "Grosse Symphonie", will be conducted by Carlo Maria Giulini, Alfred Uhl, Josef Krips, Wolfgang Sawallisch, Otto Klemperer, and Josef Keilberth. Soloists to be heard in this series will include Ornella Santoliquido, Wolfgang Schneiderhan, Alexander Jenner, Enrico Mainardi, Christian Ferras, and Clara Haskil.

Soloists to appear in the eight vocal recitals arranged for the "Liederabende" series are Irmgard Seefried, Hermann Prey, Rudolf Schock, Elisabeth Gruemmer, Julius Patzak, Wilma Lipp, Jean Madeira, and Hans Hotter. The "Kammermusik" series will present the Musikverein Quartet.

Ormandy Appointed To UNESCO

Philadelphia. — Eugene Ormandy has been appointed to the United States National Commission for UNESCO. The National Commission, which was set up by Congress in 1946 and has 100 members, advises the State Department about United States participation in UNESCO activities. Mr. Ormandy, who will serve until 1959, will be asked to become a member of the commission's Committee on Cultural Activities.

Graz Festival Offers Contemporary Operas

Graz, Austria.—Among the scheduled works offered at the 1957 Graz Summer Festival, June 2 to July 7, were Berg's "Wozzeck"; Pfitzner's "Palestrina"; Strauss's "Salome"; "Ariadne auf Naxos"; and "Der Rosenkavalier"; Hindemith's "Mathis der Maler"; and Schmidt's "Notre Dame". Orchestras that took part in the festival were the Graz Philharmonic, Orchestra of the Società Corelli in Rome, and Orchestre de la Suisse Romande.

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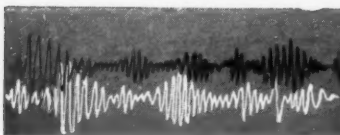
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Two Exotic Operas

Konstantin Dankevich: "Bogdan Khmelniitski". Soloists, chorus and orchestra of the Kiev Taras Shevchenko Theatre, Vladimir Piradov conducting. (Westminster, OPW 1403, \$19.95) ★★★

Armen Tigranian: "David-Beg". Soloists, chorus and orchestra of the Armenian State Theatre of Opera and Ballet, Mikhail Tavrizian, conductor. (Westminster OPW 1203, \$14.95) ★★★

Westminster Records, which has brought us two Armenian operas as well as more standard Russian items, now brings us one from the Ukraine. First produced in 1951 in Moscow, "Bogdan Khmelniitski" follows a formula for Russian opera, both as to plot and music. Written in conventional terms, it stems from "Boris Godunoff", without revealing any of Mussorgsky's originality or depth. But its popularity among the masses is readily understandable, for it is long and panoramic, with scenes to satisfy everyone—broad Russian melodies, martial music and fanfares galore, Italianate love duets, dramatic arias for over half a dozen characters (many of them telling how glad they are to be dying for their country), rousing choruses for the men, sighing choruses for the women, jubilant choruses for everybody. Since Dankevich has been able to create music for whatever situation with a respectable facility and a better-than-respectable gift for transitions from one mood to another, the results have a cumulative effectiveness. It can be compared to a Cecil B. DeMille film epic, and that is no small praise.

The plot concerns an historical character, Bogdan Khmelniitski, a 17th-century Cossack leader who worked to free the Ukrainians from their cruel Polish masters, and the

opera ends on an optimistic, "positive" note as the hero and his people welcome the Russians in an anti-Polish alliance. There is a wily Jesuit and a traitorous woman (recalling Rangoni and Marina in "Boris"), but Khmelniitski, who in real life permitted some shocking atrocities, remains a stock hero, without any of the dimensions of a Boris.

The performance is excellent, revealing a wealth of beautiful male voices and some less attractive female ones. Westminster has provided a libretto which includes the original Ukrainian text, a transliteration, and an English translation.

From Armenia

For those who would like to know what an Armenian opera sounds like, here is one answer. The composer, Armenian born and trained, and one of his country's leading educators and musicians for many years, completed "David-Beg" in 1950 shortly before his death at the age of 71. The libretto, by the composer, deals with an early 18th-century attempt of some Armenians to shake off the Persian yoke. Judging by the translation, the libretto is couched in flowery language, and the scattered scenes pick up high moments of intrigue, love, pageantry, and local color, outlining a traditional operatic plot. It sounds no closer to history than other works in the repertoire. But it does give the composer a chance to insert a host of choruses, dances, marches and fanfares, besides the usual arias.

The music has an oriental quality, because of the long melismatic melodies that are presumably native to the Armenians, but they are harmonized, for the most part, in conventional Western fashion, with occasional modal touches. Not a little of the opera sounds like Rimsky-Korsakoff. There are moments when the music is both touching and eloquent, which will reward the curious, but the opera as a whole is not likely to win the abiding affection of any but Armenians.

The performance is good, and the singers have the strong, concentrated timbres frequently found among Slavic voices. —R. A. E.

Another Barber

Rossini: "The Barber of Seville". Soloists, chorus, and Maggio Musicale Fiorentino orchestra, Alberto Erede conducting. (London XLLA 51, \$14.94) ★★★

There is little need at this late date to discuss the merits of Rossini's masterpiece "The Barber of Seville". Perhaps Beethoven, some 135 years ago, said all that is needed on the score's account when he reportedly told Rossini: "So you're the composer of 'The Barber of Seville'. I congratulate you! It is an excellent opera buffa, which I have read with great pleasure. It will be played as long as Italian opera exists."

Though the work has been recorded several times, there has still not been a really outstanding recording, for one reason or another. On paper this recent version looked as if it might fill the gap, for the cast is a star-studded one—Giulietta Simionato, as Rosina; Ettore Bastianini, as Figaro; Cesare Siepi, as Don Basilio; Fernando Corena, as Dr. Bartolo; Alvinio Misci-

ano, as Almaviva. But despite the high caliber of the individual singers, the sum of the excellent parts does not add up to a wholly bubbling and vivacious, whole, due, in part, to the conductor's reading.

But there is still much to recommend, a high point being the charming and lively portrayal of Miss Simionato as Rosina (we are so used to hearing a light soprano in this role that we are apt to forget that the composer wrote this role for a mezzo-soprano). Mr. Bastianini, Mr. Corena, and Mr. Siepi perform with the professional standards that are expected of these gifted singers, though Mr. Misciano does not seem too comfortable with his role. It should be added that in the Lesson Scene, Rossini's aria is used rather than an interpolated aria as is customary. With the recording, London has provided the score for no extra charge.

—F. M., Jr.

Folk Singers

Three folk-song records that should find a wide audience are "Songs of Erin", sung by Mary O'Hara (London LL 1572)★★★★, **Martha Schlamme sings Jewish Folk Songs** (Vanguard VRS 9011)★★★, and "Heroes, Heroines & Mishaps", sung by John Allison and the Connecticut Folk Singers (Ficker C 10001)★★★.

Miss O'Hara, born in Sligo, Ireland, in 1935, has been enormously successful in the British Isles as an interpreter of Irish folk songs, and she repeated this success when she made her American debut in Washington, D. C., last spring. Accompanying herself on an Irish harp, singing with a slight, appealing voice, she offers 18 songs, some in English, some in Gaelic, in her own tasteful arrangements. The results are completely enchanting; those who doubt it should hear Miss O'Hara sing "Eileen Aroon".

The Viennese-born Martha Schlamme gives recitals of folk songs from many countries, but she seems particularly at home in, and sympathetic to, the Jewish songs she sings here. They cover a wide era of history, from Hassidic songs of the early 18th century to Partisan songs of the Polish Jews in the last war. Whether they are love songs, dance songs, or war songs, they all have a strong emotional content and great musical expressiveness. A small ensemble, dominated by an accordion and conducted by Robert DeCormier, accompanies Miss Schlamme.

A singer and collector of musical Americana, John Allison gives us a dozen highly entertaining American ballads, from "The Cow Chase", about a Revolutionary War incident, to "The Titanic", about the tragic accident at sea. The arrangements for vocal ensemble and accompanying instru-

ments, usually a guitar, are smoothly attractive without losing the harmonic simplicity of the originals. Occasional sound effects are added as atmospheric touches. —R. A. E.

For Bands

A concert of American band music has been issued by Vox under the title "The American Scene" (VX25-280)★★★★. It bears the phrase "A Boosey & Hawkes Recording", and with the record come the scores for the 12 pieces included, all of them published by Boosey & Hawkes. The music is by such expert band composers and arrangers as Clare Grundman, John Klein, Louis Palange, Walter Finlayson, and Lucien Cailliet. Most of it shows the strong influence of popular and musical-comedy styles and should appeal to young band-players of high school age. Oddly enough, the expert performances are by a British ensemble, the Band of Her Majesty's Welsh Guards, conducted by Major F. L. Statham.

Spanish Dancers

Two sharply contrasting records are devoted to Spanish dancing. **Antonio** and members of his company perform for London (LL 1481)★★★, and **Vicente Escudero** and three colleagues are heard on "Flamenco!", a Columbia release (CL 482)★★★.

As a representative of theatrical Spanish dancing, Antonio's recording is much the best on the market, and for those who have enjoyed seeing him it will be an invaluable memento. One side is occupied by the suite Antonio has arranged from eight sonatas by the 18th-century composer Soler. A. Curras conducts his own orchestration of the sonatas. The castanet-playing is elegant, precise, expressive, offering the counterpoint of differently pitched and accented instruments. Rosita Segovia's playing in her solo is especially delightful. Music by Granados, Turina, Falla, Larregla, and Sarasate supports more castenet work, but also some stunning heel-work, hand-clapping, and finger-snapping, for the remainder of the record. In Granados' Allegro de Concierto, Pablo Miquel is an eloquent pianist.

The great Escudero, now an elderly man, sings traditional, ritualistic, and haunting flamenco songs in a thin, reedy voice. With Carmita Garcia, he also adds castenets and heelwork for the dances. Pablo Miquel is again the pianist, and Mario Escudero contributes some especially fine solos on the guitar. English texts for the songs. —R. A. E.

Wagner Excerpts

Another disk of **Wagner orchestral excerpts** comes from Telefunken LGX 66044)★★★★. Artur Rother conducts the orchestra of the Berlin Städtische Oper in devout performances that



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- ★★★★ The very best; wide frequency range, good balance, clarity and separation of sounds, no distortion, minimum surface or tape noise.
- ★★★ Free from all obvious faults, differing only slightly from above.
- ★★ Average.
- ★ Markedly impaired. Includes dubbings from 78-rpm disks, where musical virtues are expected to compensate for technical deficiencies.

nave considerable grandeur. Included are the "Rienzi" and "Tannhäuser" Overtures and Siegfried's Rhine Journey and Funeral Music from "Götterdämmerung".

Piano Concertos

Khachaturian: Concerto. Leonard Pennario, Concert Arts Symphony, Felix Slatkin conducting. (Capitol P 8349, \$3.98)
★★★★

Liszt: Concerto No. 1. **Chopin:** Concerto No. 2. Leonard Pennario; Concerts Arts Orchestra, Vladimir Golschmann conducting. (Capitol P 8366, \$3.98)
★★★★

Rachmaninoff: Concerto No. 1. **Saint-Saëns:** Concerto No. 5 ("The Egyptian"). Sviatoslav Richter; USSR State Radio Orchestra, Kurt Sanderling conducting; Moscow Youth Orchestra, Kiril Kondrashin conducting. (Monitor MC 2004, \$4.98)
★★

Liszt: Concerto No. 1. **Grieg:** Concerto. Richard Farrell; Hallé Orchestra, George Weldon conducting. (Mercury MG 50126, \$3.98)
★★★★

Grieg: Concerto; "Peer Gynt" Suites. Yury Boukoff; London Philharmonic Symphony, Artur Rodzinski conducting. (Westminster XWN 18231, \$3.98)
★★★★

Gordelli: Concerto in C minor, Op. 2 (1952). **Taktakishvili:** Concerto in C minor (1951). Alexander Iokheles; USSR State Orchestra, Abram Stassevich conducting; USSR State Radio Orchestra, Alexander Gauk conducting. (Westminster XWN 18171, \$3.98)
★★★★

The Khachaturian concerto is an ideal vehicle for Leonard Pennario, and his clean-lined, vigorous, forthright style and emotional restraint keep the work from seeming either too sentimental or too cheaply exhibitionistic. Likewise in the Liszt, Mr. Pennario gives a bracing performance, if less poetic in the lyric portions than might be wholly desirable. One can always revel in the glassy accuracy of his fingers. The pianist is least successful with the Chopin,

which is lovely in tone quality and exciting technically, but lacks the inner warmth and emotion one expects from this music.

Sviatoslav Richter, reported by many to be Soviet Russia's outstanding pianist today, is heard in two less-familiar concertos—a light-weight, but beguiling essay by Saint-Saëns and the revised version of Rachmaninoff's First, which has some typically lush melodies to its credit. Mr. Richter is obviously a mature artist, whose poised, stylish interpretations contain a wealth of color and great virtuosity. The Rachmaninoff is a deeply felt, richly romantic performance that never gets out of hand emotionally.

Young Richard Farrell, the New Zealand pianist who has played extensively in the United States, gives a performance of the Liszt that is not so lithe and sinewy as Mr. Pennario's but is more dramatic and sharply spiced. In the Grieg, the pianist seems to make little of the fast or moderately-paced passages, but lyric sections elicit some absorbing pianism from him. The orchestral playing is satisfactory.

In contrast, the all-Grieg disk finds the orchestral portion of the concerto, in Artur Rodzinski's superb version, almost outshining the soloist. Yuri Boukoff, young Bulgarian pianist, gives a substantial and honorable reading of the concerto, and he adopts a relatively slow tempo for the final movement that gives it added interest. His playing would probably seem more forceful if his piano had a more brilliant tone. Mr. Rodzinski conducts the "Peer Gynt" music with a miraculous combination of folk-like simplicity and subtle coloration.

Neither the concerto by Otar Taktakishvili, born in Tbilisi, Georgia, in 1924, nor that by the unidentified Otar Gordelli break with the Liszt-Rachmaninoff tradition of piano concertos. Both have recognizable and likable tunes (some of folk origin), lots of bravura passages for the piano, and brilliant orchestral effects. The Gordelli work is the shorter and more eclectic of the two, but it shows a less cohesive, assured style. These are pleasant, if routine, additions to the repertoire, and they are excellently performed by the Russian. —R. A. E.

Records in Brief

Vol. IV of Nicanor Zabaleta's distinguished series of recordings of "Music Written for Harp" (Esoteric ES 542)★★★★ is concerned with

music of the 17th and 19th centuries. Familiar and unfamiliar names are found among the composers represented—Spohr, Parish-Alvars, Dizi, Glinka, Coelho, Naderman, etc. Much of the music has a salon character that is superficially charming, but whatever its quality, Mr. Zabaleta is the kind of artist who can make almost any work seem distinguished.

A virile performance of **Vaughan-Williams's Symphony No. 4 in F minor** by the New York Philharmonic-Symphony under the direction of Dimitri Mitropoulos, has been released on the Columbia label (ML 5158)★★★★. Clear presentation of

architectural design, decisive playing of strident percussive passages, and sensitive interpretation of the lyrical sections combine to make this a noteworthy performance.

Waltzes *not* by the Strausses make a different, but no less appealing record in the disk called "Gold and Silver". (Vanguard VRS 1002)★★★★. Listeners will find here works by Lehar, Waldteufel, Ivanovici, Ziehrer, Rosas, and Petras, and will discover that the music is more familiar than some of the names. The waltzes are performed by the redoubtable Anton Paulik and the Vienna State Opera Orchestra.

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At a party after John McCollum's recital for the Presque Isle, Maine, Community Concert Association are, from the left, Mr. McCollum; Howard Hruschka, local membership chairman; Lowell Farr, the tenor's accompanist; Mrs. Nathaniel Barker, local publicity chairman; and Emery Skillin, president

Har-Gus Photo



Composers Corner

Alexander Tcherepnin has been commissioned to write two major works. He will compose an opera for the Koussevitzky foundation and a work for the Boston Symphony. Mr. Tcherepnin's "Concerto for Harmonica and Orchestra", which was premiered last year at the Venice Festival of Music, was performed this summer at Grant Park in Chicago. Lewisohn Stadium in New York, and at the American Music festival in Berlin.

Henry Cowell's "Music for Orchestra, 1957", commissioned by Antal Dorati, had its first performance on Sept. 7 in Athens, Greece, by the Minneapolis Symphony, under the direction of Mr. Dorati.

Georges Auric will compose the score for the film version of Françoise Sagan's "Bonjour Tristesse".

Halsey Stevens has received a commission from the Louisville Orchestra for an orchestral work to be premiered in November. Mr. Stevens' Septet for wind and string instruments, commissioned by the Fromm Foundation, had its first performance at the University of Illinois Festival in March, and was recently performed at the tenth annual Festival of Contemporary Music at the University of Southern California.

Miklos Rozsa will conduct the Dusseldorf Orchestra in the premier of his new "Concert Overture" on Sept. 26. Mr. Rozsa has also recently conducted performances of his Violin Concerto in Vienna and Hamburg. This coming season, the concerto will be performed eight times by Jakob Krachmalnick. Mr. Krachmalnick will play the work with both the Cleveland and Philadelphia orchestras.

Karel B. Jirak's Trio for Oboe, Clarinet and Bassoon, was given its world premiere on July 28 at a concert given by the Soirees Musicales in Melbourne.

Virgil Thomson wrote the incidental music for the American Shakespeare Festival productions in Stratford, Conn.

Roman Vlad has composed the score for the Italian-made documentary film, "Picasso", soon to be released in the United States.

A concert in Carnegie Hall on Oct. 15, dedicated to strengthening cultural relations and understanding between the United States and Israel, will include the American premiere of a Ballade for Violin and Orchestra, by **Robert Starer**, one of Israel's best-known composers. Izler Solomon will conduct the Symphony of the Air, and Zvi Zeitlin will be the soloist. **Ernest Bloch's** "Israel Symphony" will also be played.

Don Gillis's new opera, "Pep Rally", which had its premiere on Aug. 15 at the National Music Camp at Interlochen, Mich., is being made available for colleges and school productions by the rental library of Mills Music, Inc. Believed to be the first opera ever scored with band accompaniment, the two-scene work is a spoof of American college life.

Library of Congress Issues Music Kit

Washington, D.C.—The Library of Congress has issued a new kit made up especially for music publishers from material obtainable from the Copyright Office. Entitled "The Copyright Office Music Information Kit", it is now ready for distribution on request of individual publishers.

The contents of the kit are as follows: 1. Copyright in Musical Compositions: General Information, Application Form E, Poem or Song, Deposit Requirements, Searches to determine whether a work is copyrighted, New Versions, Fair Use, and Titles, names, short phrases not copyrightable. 2. Commercial Print or Label: General Information, Application Form KK, Trademark Jurisdiction. 3. Ideas, Plans, Methods, or Systems: Not copyrightable. 4. Contributions to Periodicals: General Information, Application Form BB. 5. Dramatic or Dramatico-Musical Compositions: Television Programs, Choreographic Works, Application Form D. 6. Rights: Transfer of Rights, Common Law Rights, Exclusive Rights, Protection of Component Parts. 7. Notice of Use of Music on Mechanical Instruments: General Information, Application Form U.

National Music Clubs Offer \$1,000 Award

The National Federation of Music Clubs has announced that they will again offer a \$1,000 award for the furtherance of the performance of American music abroad.

Last year's award was given to William Strickland, who introduced a total of 28 American works in concerts given by European orchestras under his direction. The award may be won by a solo artist, a chamber music group, a conductor, or a vocal or instrumental ensemble.

Fellowships Offered By American Academy

The American Academy in Rome is again offering a limited number of fellowships in architecture, landscape architecture, musical composition, painting, sculpture, history of art, and classical studies.

Fellowships will be awarded on evidence of ability and achievement,

and are open to citizens of the United States for one year beginning Oct. 1, 1958, with a possibility of renewal. The fellowships carry a stipend of \$1,250 a year, round trip transportation between New York and Rome, studio space, residence at the Academy, and an additional travel allowance.

Applications and submissions of work, in the form prescribed, must be received at the Academy's New York office by Dec. 31, 1957. Requests for details should be addressed to the Executive Secretary, American Academy in Rome, 101 Park Ave., New York 17, N. Y.

Scholarships Granted By Music Clubs

The National Federation of Music Clubs granted this year 41 summer scholarships. String, brass and woodwind players, a pianist, an organist, 14 vocalists, two composers and an opera coach were among the 41 musicians who held these scholarships at music camps scattered throughout the United States.

Schott Publishes Haydn Catalogue

In the July issue of *MUSICAL AMERICA* it was stated that the "Thematic and Bibliographical Catalogue of the Works of F. J. Haydn", edited by Anthony van Hoboken, will be published in Vienna. This was incorrect. The two-volume book will be issued by B. Schott's Söhne, of Mainz, Germany.

Contests

FULBRIGHT AND BUENOS AIRES CONVENTION SCHOLARSHIP PROGRAMS for 1958-59. Auspices United States Department of State. Requirements: United States citizenship, a college degree or its equivalent by the time the award will be used, knowledge of the language of the country of application, and good health. Countries in which grants for study are available under the Fulbright Act are Australia, Austria, Belgium, Burma, Chile, Denmark, Finland, France, Germany, Greece, India, Israel, Italy, Japan, the Netherlands, New Zealand, Norway, the Philippines, and the United Kingdom. Countries participating in the Buenos Aires Convention Program are Bolivia, Brazil, Chile, Colombia, Costa Rica, Cuba, the Dominican Republic, Guatemala, Haiti, Honduras, Mexico, Nicaragua, Panama, Paraguay, Peru, and Venezuela. Address: Institute of International Education, 1 East 67th St., New York City. The Institute also has regional offices in Chicago, Denver, San Francisco, Houston, and Washington, D.C.

DU PONT EMPLOYEES CONCERT BAND AWARD. For an unpublished short piece for solo instruments with band accompaniment. Award: \$100 and performance by the band at its 1958 spring concert. The performance time should be five to eight minutes, and it should be scored for four to six of the following instruments: piccolo, flute, two clarinets, bass clarinet, bassoon, two trumpets, two French horns, trombone, tuba and tympani. Accompaniment should be for 50-piece symphonic band. Address: Du Pont Employees Concert Band, Du Pont Building, Wilmington 98, Del.

OSHKOSH BAND AWARD. Auspices Oshkosh Senior High School Band Department. For an original composition for band. Award: \$200 cash, a \$300 cash purchase contract from the Summy Publishing Co. and a performance. Length: four to six minutes. Deadline: Dec. 1, 1957. Address: James Croft, Director of Bands, Senior High School, Oshkosh, Wis.

NEW FACES IN MUSIC AWARD: Auspices: National Artists Corporation. Award: Nationwide concert tour with National Artists' attraction entitled "New Faces in Music". Open to all singers and instrumentalists between 21 and 30. Auditions will be held during the month of October, 1957 at the studio of National Artists Corporation. Address: "Auditions", National Artists Corporation, 711 Fifth Ave., New York 22, N. Y.

Jack S. Gottlieb of New Rochelle, N. Y., was the winner of the Ohio University School of Music's sixth annual competition for a new American chamber opera. His opera "Sonata-Allegro" was given its premiere on July 25, by the University Opera Workshop.

Winners of the Artists of the Future youth voice contest, sponsored by the City of Los Angeles' Bureau of Music, were **Beverly Scalzo**, soprano, and **Robert Newkirk**, bass. Each won a \$500 voice scholarship.

Martha Argerich, 16-year-old Argentine girl, won first prize in the 1957 Ferruccio Busoni International Piano Contest at Bolzano, Italy. Tied for second place were **Jerome Lowenthal**, 25, of Philadelphia, and **Ivan Davis**, 24, of Hobbs, N.M. **Jean Anne Dowis**, 24, another American, was next. Among five other finalists were **Marion Zarzeczna**, 27, of Trenton, N.J., and **Philip Evans**, 29, a New Yorker now living in Florence, Italy.

Japan Holds First New Music Festival

Tokyo.—Japan's first Festival of Contemporary Music was held at the mountain resort of Karuizawa, Aug. 11-14. In lectures, panel discussions and three concerts the festival presented a review of modern music trends in Japan and elsewhere.

The first program was devoted to works of Anton Webern. Works of seven young composers—four Japanese, two German, and one French—were introduced at the second concert the following day. The closing concert offered music by Arnold Schoenberg, Alban Berg, Olivier Messiaen, and Igor Stravinsky.

Bennett To Direct Vancouver Festival

Vancouver, B. C.—Peter Bennett has been appointed secretary and administrative director of the Vancouver Festival Society, which will present its first annual International Festival of the Arts July 19-Aug. 10, 1958.

Calgary Philharmonic To Offer Ten Concerts

Calgary, Alberta.—The Calgary Philharmonic, Henry Plukker, conductor, will offer ten concerts in its 1957-58 season. The series will open on Sept. 30 with an orchestral program, and will run through May 12.

Compositions by

MARY DEACON American Composer

Sacred Solos

- I WILL LIFT UP MINE EYES** (High voice) Pub. by Boston Music Co.
BESIDE STILL WATERS (Low voice) Pub. by H. W. Gray Co., Inc. N.Y.
 * **YOUR CROSS** (Low voice) Pub. by H. W. Gray Co., Inc. N.Y.
 * **LITTLE HOLY JESUS** (Choral S.A.) Pub. by Bourne Inc. N.Y.
 * **CALL OF THE SEA** (Secular S.S.A.) Pub. by Bourne Inc. N.Y.

*Lyrics by ELFRIDA NORDEN

Books

Beyond 39th Street

Opera Caravan. Adventures of the Metropolitan on Tour 1883-1956. By Quaintance Eaton. 400 pages. Illustrated. Farrar, Straus and Cudahy, \$7).

From Dec. 26, 1883, when the Abbey Grand Opera invaded Boston, until June 2, 1956, when the Metropolitan Opera completed a week's engagement at Toronto's mammoth Maple Leaf Gardens, companies from the famous building on 39th street and Broadway have journeyed forth to spread culture and entertainment, win new friends, and make money. Success in all three of these aims has not always been achieved simultaneously, but in the process of trying the tourists have created a good deal of commotion and run into many exciting adventures.

Quaintance Eaton, former associate editor of MUSICAL AMERICA, has chronicled this part of the Metropolitan's career in "Opera Caravan", a lively and fascinating book that should intrigue those readers with any interest in America's cultural struggles. Half the book is devoted to a chronological listing of all the tour casts during the period covered, an invaluable record. In the other half, Miss Eaton gives a running account of the tours, touching on the high points, but cramming in a wealth of amusing detail. The critical matter of box-office losses and gains, the impact on the social life of the cities visited, the reactions of the musical pundits, the colorful rivalries—domestic and artistic—among the singers—these are noted. And in her indefatigable burrowing among old newspapers, the author has uncovered and preserved innumerable deathless quotations (one reaction to Nordica's Elsa: "She kneeled often and made a graceful recovery of her upright position without use of either hand.").

Here are portraits of Adelina Patti, with her "\$65,000 traveling palace"; Emma Calvé, whose Carmen "coarsened" over the years; and a host of other, no less temperamental prima donnas. Not many people remember that the Metropolitan went to Mexico in 1889-90, where "as a special compliment to the company in general every servant was ordered to have a bath", or to Paris in 1909-10, where Lucrezia Bori first sang with the company, as a substitute for Lina Cavalieri in "Manon Lescaut". The harrowing experiences of the artists when they were caught in the great San Francisco earthquake—and their many acts of heroism and kindness—provide some of the most stirring pages in the book.

All things being equal, the Metropolitan will continue to go on tour for many years to come. Technological improvements notwithstanding, there will still be plenty of misadventures. When that era becomes history, let us hope it is reviewed with the same keen eye that Miss Eaton has cast on the first 73 years.

—R. A. E.

Busoni Miscellany

The Essence of Music and Other Papers. By Ferruccio Busoni. Translated from the German by Rosamond Ley. (Philosophical Library. \$6.00). 204 pp.

These collected papers of Busoni on a variety of musical subjects are presented for the first time in English. Of all the influential and impressive

musical personalities of the early 20th century, Busoni has been perhaps the most neglected in the English literature of our time. Edward J. Dent's full-length biography (the only one in English) is out of print, as is Busoni's "Letters to His Wife" from which several excerpts appear in "The Essence of Music". A person seeking further criticism would have to turn to articles in periodicals by Hugo Leichtentritt and others.

But these writings allow a fuller appraisal, long overdue, of Busoni's theories and historical position. He advocated the use of smaller-than-halfnote intervals and scales; return to the practice of composing operas with short numbers, each in a set musical form; and allied to this, a return to the use of polyphonic melody in composition—to the ideals of Bach and Mozart. As a prime founder (along with Stravinsky) of neo-classicism, he helped usher in a new trend which has not yet spent itself, and stimulated greater interest in Bach's music as well. Experimenters today might be interested in some of Busoni's views on harmony; he favored exploration of all effective harmonic resources in composition, but wished them to be applied with intellect and sensibility, not used with license.

Among the highlights in this volume are remarks relating to the opera composer and his libretto, aphorisms on Mozart, comments on piano technique and repertory, and notes on Mozart's "Don Giovanni", Bach, Beethoven, R. Strauss and others. There is an entire chapter on Liszt's music.

—D. B.

A Conductor's Legacy

Vermächtnis. By Wilhelm Furtwängler. Wiesbaden: Brockhaus. 1956. 168 pp. Illustrated.

This noted conductor was also a writer; his frequent lectures and essays were published in book form during his lifetime. Now a posthumous volume has been edited, under his widow's supervision, containing pithy aphorisms and comments and some fragmentary observations culled from his diaries, which he started as early as 1915 and kept up to his death.

There are many timeless remarks, as well as dogmatic utterances here. Considering the 40 years between the first jotting, one may smile indulgently at some outdated statements, such as his obsolete views on broadcast concerts, which he compares to a vitaminless, weak "infusion" served to hapless listeners. On the other hand, there are many fine remarks that characterize Furtwängler's credo. "I am opposing and fighting all artificial construction, I am against the formless, the obsolete in art that is ever young."

This volume reveals how widely read Furtwängler was, reveals his grappling with intricate philosophical problems, and shows his understanding of the numerous subtleties of his métier. It discloses an absorbing appreciation of many composers and their works, of music festivals, and other events in the world of music.

—R. B.

Books Received

(More detailed reviews of some of these books will appear in later issues of MUSICAL AMERICA.)

Juvenile Delinquency: A Remedy Through Music. By Sol Kosarin.

(Vantage Press. \$2). Outline for a plan to answer the rise in juvenile delinquency and adolescent crime through arts (music, theater, etc.) and for the cultural education of the people of the United States. 68 pp.

Music in Primitive Culture. By Bruno Nettl. (Harvard University Press. \$5). A well-written, intensive treatise by a scholar who has specialized in this field. It covers the role of music in primitive culture and technical discussion of its aspects, such as scale, melody, rhythm, form, polyphony, instruments, etc. Special discussion is devoted to primitive music specifically north of Mexico. Other chapters cover that of Africa and the New World in general. 182 pp. Bibliography, notes, and musical examples.

The World's Encyclopedia of Recorded Music: Third Supplement, 1953-1955. Compiled by F. F. Clough and G. J. Cuming. (London: Sidgwick and Jackson, Ltd., in association with Decca Record Company, Ltd. United States: London Records, Inc. \$25.) A continuation of the only encyclopedia that includes all recorded music of worthwhile interest from every record-producing country in the world, both available and deleted, in classified lists for easy reference.

Modern Music. By John Tasker Howard and James Lyons. (Thomas Y. Crowell Co. \$3.95). A guide telling how modern music developed, how it is constructed and how it can be enjoyed. 202 pp.

The Electrical Production of Music. By Alan Douglas. (Philosophical Library. \$12.00). An examination of the advantages and limitations of electrical production of music.

Albert Schweitzer. By Jean Pierhal. (Philosophical Library. \$3). A new authorized biography describing this unusual man's childhood experiences, his researches, travels, suffering, and dedication. Illustrated. 160 pp.

Tutto il Teatro di Mozart. By Andrea della Corte. (Edizioni Radio Italiana, Italy. L. 900.) A discussion of Mozart's operas by a leading Italian critic. In Italian. 178 pp.

Handbook of Sound Reproduction. By Edgar M. Villchur. (Audio Library. \$6.50). A new handbook organized and presented so as to be profitably understood by the layman, particularly the high-fidelity enthusiast. 217 pp.

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Sessions at 60—an Appraisal of His Work

By DAVID M. EPSTEIN

THE career difficulties that face a creative artist have become almost proverbial knowledge. A few men, it is true, have splashed into public favor at a relatively early age—by luck, a stroke of brilliance, or on the heels of fad and fashion. But the more usual route has always been the longer and less exciting one of hard, steady work, with arrival later in life (if during a lifetime at all), through real achievements.

This story aptly fits Roger Sessions, who last Dec. 28 entered his 61st year—physically and intellectually vigorous—at the height of a career that has been a long while in the making. In his case the up-hill pull has in part been a case of honesty to artistic standards. For Sessions has refused to bow to the lures offered by a high-powered society to those who would cater to its tastes of the moment. And along with this refusal to compromise has gone a clear understanding of those very lures and forces that he faced.

This is not a new story: few men of original ideas have touched the public pulse quickly or easily. Bachs and Berliozes among them, they have had to wait for their audiences to catch up. So it has been with Sessions. Not until the last ten years have his works come to real public recognition, with the possible exception of the earlier "Black Maskers" Suite. Within this time, however, recognition has come fast upon itself.

Honors, Accomplishments

There have been commissions from the Louisville Orchestra in its contemporary music series, from the Boston Symphony for its 50th season, and from the Juilliard School of Music anniversary festival, as well as the New York Music Critics' Circle Award and the Naumburg Award in 1950 for his Second Symphony, and a Critics' Circle nomination this season for his Piano Concerto. Important European performances at ISCM festivals and elsewhere, published scores and books ("The Musical Experience", "Reflections on the Music Life in the United States", "Harmonic Practice"), articles, guest lectures, professorships at Princeton and the University of California have been included with that most necessary of all things—the increasing performances of his music.

So Roger Sessions stands, at 60, an important figure among American creative artists. And from a small and faithful circle of students, friends, and devotees, his audience is widening. New listeners are discovering what others have long said: that deep in this music lies the pulse of a profoundly feeling and thinking man. Its complexities, thorny ones at times, perhaps, are those of a complex mind; its tough-



Drawing by B. F. Dolbin

Roger Sessions

ness is the bed-rock stuff of integrity. As a close friend and fellow composer, Luigi Dallapiccola, once remarked: the human being is foremost in Sessions' music, as it is in all good music, and as it must be.

Works like the Second Symphony, especially its intense slow movement; the lyrical "Idyll of Theocritus"; or the atmospheric close of the Second String Quartet point up this quality in clear and direct terms.

Sessions has been an influence in artistic life in more ways than as a composer. Under his aegis as a teacher have passed a full generation of musicians and a good share of younger men still in their twenties. Among them all figure composers like Leon Kirchner, David Diamond, Andrew Imbrie, Milton Babbitt, Earl Kim, and Edward Cone. There are many others, and almost all are quietly exerting an influence on a growing musical culture by their own teaching activities.

His Teaching

Students of Sessions are well aware of a masterful understanding of music that is his. An extensive grasp of composition technique is coupled with an understanding of musical tradition that gives wide scope to his teaching. He also has an uncanny knack for spotting the weak points of a piece in process, be they small matters of detail and filigree or larger problems of structure. The insight runs deep; students have known moments when his comments penetrated beyond the notes to artistic intent itself, successfully brought off or not. And this would show itself whether the style at hand was akin to his or vastly foreign.

Sessions' teaching puts frequent stress upon simple and basic fundamentals of music—often the trick for bringing order and light to an overwritten passage. His seminars, it is true, will range at times from discussions of 12-tone practice to Heinrich Schenker's concepts of harmony

and tonality or, perhaps, to the finer points of phrase and periodization in music. But as often as not his comments will focus on almost mundane essentials: clarity of texture and part-writing; the importance of outer voices—the basic skeleton of a musical structure; the need for a strong bass line, with the advice to go and look at the operas of Verdi, who was keenly aware of this. Frequently he will advise a student to work more at counterpoint—to write practice fugues and other exercises, as a key to handling certain problems in a piece. He himself restudied counterpoint in his thirties, starting from basic species, in order to develop a stronger technique.

Roger Sessions has also been a thinker on music as well as a composer of it. As a writer he has discussed esthetic, social, and economic problems with which artists today must contend, many times with lucid insights into these matters, balanced by a solid set of values. It is well worth any musician's time to look into "The Musical Experience", for example, or into the more recent article on "Song and Pattern in Music Today" in the September, 1956, issue of the British magazine *Score*—a piece on some current concerns among composers and on their ramifications.

He points out here the changed character of the serious composer's audience today, no longer confined to localities but universal in character, although that group which is and has always been devoted to the music of its time is not, proportionately, much larger. This "absentee public", and what seems to a young composer like a divorced relationship between himself and his listeners, have precipitated circumstances that underlie many of our assumptions about music—the challenge of the mass public, for instance, to individual standards; the temptations to forego honesty for quick popular appeal. Against such a background are evolving ideas and attitudes toward music of a generation of younger men.

Sessions is concerned for one thing about a growing tendency among some to account systematically for every note, timbre, and nuance in a work—so-called "total

organization". He sees it as a misplacing of values, with organization no longer a means to a further end but an end goal in itself.

In teaching composition, he says, we have also failed at times to see the elements of rhythm, harmony, counterpoint and the like as ingredients of an inseparable whole, deriving their function from the total and indivisible musical flow—the "song" of music, in his special sense—which is the only genuine reason for organizing music of any style or period.

He is wary of a tendency to ascribe excessive powers and efficacy to musical analysis. The creative process of any mature composer works much as a united stream of thought and impulse, so intensely concentrated and fused that he can in truth only account for it or explain it in a most fragmentary and insufficient way. That which gives a work its character and significance defies analysis in musical terms or any other.

This fallacy—the excessive trust in the explicatory powers of analysis—has become a step in the direction some have taken toward denying the validity of so-called "expression" in music. What this can deny, as Sessions points out, is difficult to understand, since the very choice of musical elements in a piece and the nature of their organization are already "expression", inevitably bearing the imprint of the person who chooses or organizes them.

"Chimerical" Certainties

As he sees it, this is all part of a tendency, in this unsure age of transition and insecurity, to take refuge in the "chimerical" certainties that a quasi-scientific, analytical approach to music seems to provide; and, conversely, to deny imponderables in music. But it provides, as he says, definitions only of quantity and not of quality, character, or even existence—those empirical, inner certainties which are the stuff of art and which belong to a realm of perception, feeling, and conviction, not of demonstrable fact. Recognizing and settling this fact, we may at least begin to appraise in its right perspective the question of communication between composer and audience today.

This is timely thinking, dealing with issues that will be with us for a good time to come. In fact, with a prosperous country flexing its cultural sinews today as perhaps never before, there will be a great deal of catching up to do between the material expansions of orchestras, concert halls, budgets and such, on the one hand, and public taste and understanding, on the other.

Perhaps it is all the more fitting, therefore, to realize the varied contributions that Roger Sessions at 60 has made to this current scene, not only as a composer of substance, but as a truly big musical personality, one whose work in many areas of music has shown depth and even vision.



Artists and Management

(Continued from page 13)

City Opera Signs Three New Conductors

Three conductors will appear with the New York City Opera for the first time during the 1957 fall season, which opens at the City Center Oct. 9 with a performance of Puccini's "Turandot".

Arturo Basile, known here only through his recordings, will make his American debut as conductor of the company's new production of Verdi's "Macbeth". He will also conduct performances of "La Traviata", "Madama Butterfly", and "La Bohème".

Franz Allers, at present conducting the Broadway show "My Fair Lady", will conduct Strauss's "Fledermaus" and the new production of Lehar's "Merry Widow". Theodore Bloomfield, conductor of the Portland Oregon Symphony, will make his New York City debut as an operatic conductor with Bizet's "Carmen".

As previously announced, the other conductors for the fall season are José Iturbi, Peter Hermann Adler, and Julius Rudel, general director of the company.

Twenty new singers, 17 of them American, will make their debuts with the New York City Opera during the season.

Americans Making Debuts

The new Americans include Elizabeth Carron, Phyllis Frank, Irene Jordan, Graziella Polacco, and Mathilde Sarand, sopranos; Mary Hensley and Jean Sanders, mezzo-sopranos; John Alexander, Loren Driscoll, Paul Huddleston, William Lewis, and David Williams, tenors; Arthur Budney, William Chapman, Chester Ludgin, and Hernan Pelayo, baritones; and Herbert Beattie, bass.

Consuelo Rubio, Spanish soprano, who will be heard in Falla's "La Vida Breve", when it is given its first performance by the company, on Oct. 17; Giuseppe Gismondo, Italian tenor, who makes his debut in the opening-night production of "Turandot"; and Aureliano Neagu, Italian bass-baritone, complete the list of newcomers.

Completing the roster of singers are Adele Addison, Olivia Bonelli, Peggy Bonini, Beverly Bower, Phyllis Curtin, Ellen Faull, Virginia Haskins, Brenda Lewis, Eva Likova, Dolores Mari, Jacqueline Moody, Beverly Sills, and Frances Yeend, sopranos; Helen Baisley, Mignon Dunn, and Gloria Lane, mezzo-sopranos; Richard Cassilly David Lloyd, Ernest McChesney, Giovanni Millo, Barry Morrell, and Robert Rounseville, tenors; Arthur Newman, Louis Quilico, and John Reardon, baritones; Joshua Hecht, Richard Humphrey, Norman Treigle, and Richard Wentworth, basses.

Jean Dalrymple has been added to the list of stage directors; Gino Smart is the new choral director; and Robert Joffrey the new choreographer.

New Music Head For Toledo Museum

Toledo, Ohio.—Joyce Roper has been appointed music supervisor of the Toledo Art Museum. She succeeds A. Beverly Barksdale, who resigned to become manager of the Cleveland Orchestra. Emil Ahnell

will be the associate of Miss Roper, who joined the museum staff in 1955.

Two concert courses have been planned for the museum's winter series, in addition to many free recitals, weekly radio programs, concerts by the Toledo Orchestra, four music-appreciation courses for different age groups, and expansion of the record-lending library.

—Helen Miller Cutler

New York Philharmonic Shortens Name

The Philharmonic-Symphony Society of New York, Inc., while maintaining its same corporate name and identity, has adopted the shorter trade name of New York Philharmonic. The society was formed in 1928 with the merger of the New York Philharmonic, founded in 1842, and the New York Symphony, founded in 1878.

Leide To Conduct Opera in Brooklyn

Enrico Leide will conduct four operas in a Saturday night series at the Brooklyn Academy of Music. They are being presented by the Long Island Opera Company, Guido G. Salmaggi, general director. They include "Aida", Sept. 28; "La Bohème", Oct. 5; "The Barber of Seville", Oct. 12; and "Madama Butterfly", Oct. 19. Among the singers will be members of the Metropolitan Opera.

Gilels To Appear With Chicago Symphony

Chicago.—Emil Gilels, Russian pianist, will appear as soloist with the Chicago Symphony, Fritz Reiner, conductor, on Feb. 6, 7, 1958. Plans are also under way for Mr. Gilels to record the Brahms Piano Concerto in B flat with the orchestra and Mr. Reiner for RCA-Victor.

Denver Leader Gets National Artists Post

Denver.—Mary McGlone, Denver Civic leader, has joined National Artists Corporation as a Special Representative. Miss McGlone has been in the forefront of Colorado's cultural activities for many years, particularly in connection with the Central City Opera Festival.

Columbus Symphony To Be Led by Whallon

Columbus, Ohio.—The Columbus Symphony, Evan Whallon, conductor, will open its seventh season on Oct. 16, with Byron Janis, pianist, as soloist. An all-orchestral program will be given on Dec. 4, and on Jan. 22, Claudio Arrau will be soloist in the Brahms Piano Concerto No. 2 in B flat major.

A concert performance of Mozart's "Così Fan Tutte" will be presented on Feb. 26, with soloists including Phyllis Curtin, Jane Hobson, Barbara Gibson, David Lloyd, Mac

Morgan, and Kenneth Smith. Leonard Rose, cellist, will be the soloist on April 9, the final concert of the season.

Jose Limon Company On ANTA Tour

The Jose Limon Dance Company is touring Europe and the Near East under the auspices of the President's Special International Program for Cultural Presentations, which is administered by the American National Theatre and Academy.

The Company's first appearance was scheduled for Sept. 3 at the Sadler's Wells Theatre in London. Other countries to be visited include France, Poland, West Germany (including Berlin), Belgium, Holland, Yugo-

slavia, Greece, Turkey, and Israel. They are scheduled to return in mid-December.

Lane Artists Series Lists 1957-58 Season

Burlington, Vt. — The George Bishop Lane Artists Series of the University of Vermont will open its 1957-58 season on Oct. 18, with a concert by the Bulgarian bass Boris Christoff. Succeeding events will include the Detroit Symphony, Paul Paray, conductor, Nov. 6; the New York City Opera, performing "La Bohème", Nov. 12; the American Ballet Theatre, Dec. 2; "No Time for Sergeants", Dec. 9; "The Rivalry", Jan. 10; and Mantovani and His New Music, March 22.

New Institute To Form National Touring Chorus

The National Institute for Music, Inc., dedicated to the creation of new projects in this country's musical life, has been organized by the United States Brewers Foundation. Encouragement of new talent and organization of new musical ensembles are among the aims of the institute, according to Edward V. Lahey, president of the foundation.

Julius Bloom, for 16 years director of the Brooklyn Academy of Music and currently executive-secretary of the National Association of Concert Managers, has been named executive director of the institute.

The first project being launched by the institute is a chorus, to be symphonic in scope and to comprise some of the nation's finest professional

choristers. Based in New York, the chorus is planned as a national group to appear in cities and educational institutions throughout the United States. A series of auditions will begin immediately to select the personnel of the chorus.

According to Mr. Bloom, "the widespread revival of interest in choral music underscores the need for a great chorus to tour the nation as consistently as our outstanding orchestras and opera companies. . . we also hope to give impetus to the entire choral movement and enable it to assume its rightful role in our musical culture."

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Looking down on the stage from the highest point of the Festspielhaus at Bayreuth

George Bernard Shaw, England's Number-One Wagnerite, saw Bayreuth with highly critical eyes (not to speak of ears). In his opinion Cosima Wagner, who after Wagner's death was at the head of the Festspielhaus, had a mediocre talent for staging operas. Other critical Wagnerites of a later epoch held the same to be true of Siegfried Wagner. Yet with all the mixed verdicts about the artistic achievements of the Wagner family, Bayreuth's success has always been overwhelming and apparently unanimous. Shaw sensed to a certain degree how little connection existed between that success and the actual artistic offerings, judging that the success was based merely on the emanation of personal feelings each Festival visitor experienced amid this strange and new atmosphere.

This atmosphere since 1951, moreover, has led to an unusual situation. The modernization of the Bayreuth stage, so skillfully executed by Wieland Wagner, the talented, clever and artful grandson of the composer, was a mighty victory over the apostles of "modern realism." Suddenly the most anti-romantic stage approach was paired with the most romantic music. The risks to be taken were small. The listeners who willingly paid 35 Marks for an orchestra seat in the 16th row would never admit that they were not receiving the "original" Wagner, and every one of the five hundred millionaires in the Bundesrepublik who care for

education seemed assured that a trip to Bayreuth would pay great dividends. Several leading personalities of industry and trade financed the Festival, this help being clearly mirrored in the full page advertisements of the official program booklets.

Yet Wieland Wagner did not stop here to "catch souls". Among the articles published in

the program brochures the names of Schönberg and Webern are sometimes more prominently displayed than that of Wagner himself. Wagner, and rightly, is called the pioneer of all the hotly debated phenomena such as atonality and the twelve-tone idiom. Everyone familiar with the score of the "Ring" will agree to this relationship. Right at the beginning of "Siegfried" we find "dissociated" chords with interspersed intervals. The bars following the Wanderer's leaving Mime's cave describe psychical fear by way of a chromatic passage free from any tonal center. The Forest Murmur-scene contains the harmony and palette of French Impressionism, and rhythmic sequences and tone-colored motifs can be found in all four parts of the tetralogy.

Weakness in Details

Speaking of the staging of the "Ring"-cycle, the impressions gained in "Parsifal" and "Meistersinger" become even more apparent. The over-all picture shows that Wieland Wagner is a masterful stage manager, excelling in majestic forms and gestures. On the other hand his weakness in matters of scenic design cannot be overlooked. The fact that he is missing the collaboration of a scenic designer can not be concealed even by his most refined techniques.

Though the 1957 version of the performances was cleverly revised and brightened, the role of the scenic design is held, nearly with-

Paradoxes Found in Staging Of Ring at Bayreuth Festival

out exception, by lighting and projecting devices. For long passages in the tetralogy this technique is not only adequate but also legitimate. In many instances this objectless mise-en-scène is far better than the staging that was done in the German provincial theatres of 1876. But Wieland Wagner does not replace the naturalistic picture with a stylistic equivalent. He uses a type of colorful projected details, similar to the paintings of Seurat or Signas, but repeats it too often. In other instances Wieland Wagner borrows from the models of early expressionism. The Valhalla-scene documents the influence of Picasso, and the triangle formed by wooden beams over Hunding's hut, on the other hand, may stand as a symbol for the eternal triangle.

This artistic inequality manifests itself in the forming of the events too. Overwhelming is the rhythmic energy with which mass scenes are organized—the Nibelungs in the second and third scene of "Rheingold" and the choruses in "Götterdämmerung". Wieland Wagner by far surpasses herein the technique of Heinz Tietjen who was the first one to experiment with it in Bayreuth. But in forming smaller groups, such as the Gods in "Rheingold" and Valkyries on the mountain rocks, a static line becomes apparent.

The scenes of the Nibelungs, the scenes of the Norns, the Rhinemaidens, and of Erda's warning, the realistically drawn battle between Hunding and Siegmund, the discussion between Siegfried and Wotan are executed with a secure hand, tact, and monumental impressiveness. And the tendency of no longer bathing the scene in unpenetrable darkness has paid off handsomely.

Conflicting Tendencies

Why then the renunciation of many a harmless detail indispensable for the listener's understanding of the plot? Why is the mixing of the sleeping potion abolished in the First Act of "Die Walküre" where the sword Nothung shines in absolute distinctness? Why not bring the monstrous worm on stage after Siegfried finishes the slaying, instead of Fafner's head appearing in chalky contours in the far background? One can do without a hairy bear skin for Siegfried and without cowls for the women, but the costumes are strangely elegant. This fashionable note is clearly reflected in the gestures of a Siegfried wearing a net-like dress. Does this not contain a tendency toward realism and modernism sharply conflicting with the basic anti-illusionism of the stage design?

These are not decisively important facts, but only details which we have to take or leave in view of the great conception of the entire cycle. One very serious mis-

take was made, however, in the final scene of "Götterdämmerung", though it was enacted with utmost technical brilliancy. Without the hall of the Gibichungs and without any sign of architectonic setting much of the anguish and anxiety as expressed in the funeral music remains void and empty. But the very meaning of this finale becomes questionable when Brünnhilde does not throw the torch to "set the world on fire". The fire merely resembles the flames surrounding Brünnhilde at the close of "Die Walküre", it overflows magically the waters of the Rhine. And then, as the musical motifs command, the Rhinemaidens and the contours of Valhalla become visible like living pictures. The changing panorama, taken from the "Parsifal" production, appears here in a new form of projection.

Approaches Verdian Style

This unlucky final impression is squared off by the clear and concise presentation of the second act. The imposing scene between Brünnhilde, Gunter, Hagen, Siegfried, and Gutrune is drawn with overpowering impressiveness. The oath on the spear and the trio of vengeance were never before enacted with such Verdi-like dramatic power. It is in such moments that Wieland Wagner's talents become clearly apparent. They do not tend towards the symbol-ridden music-drama, but towards the opera.

Shaw, had he seen this year's performances, would have had to admit the unique position Bayreuth holds in one department — the voices.

Astrid Varnay sang marvelously as Brünnhilde, and Wolfgang Windgassen was equally brilliant as Siegfried. Hans Hotter (Wotan), Gustav Neidlinger (Alberich), Josef Greindl (Hunding and Fafner), Gerhald Stolze and Paul Kuen (Mime), Elisabeth Grümmer (Freia and Gutrune), Hermann Uhde (Gunter), and Birgit Nilsson (Sieglinde) were all great stars on a splendid firmament. The wonderful acoustics of the Festspielhaus greatly augmented and embellished the first-rate singing.

Hans Knappertsbusch was wholly responsible for a masterful reading of the cycle. He excelled on all four nights, bringing intensity to the fore. His tempi have epic breadth reminding us of Carl Muck. Without romanticizing, he displayed the grand style and the inexhaustible forcefulness of the "Ring". —H. H. Stuckenschmidt

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Unusual Repertoire Offered By Zagreb Opera Company

Zagreb, Yugoslavia.—The Zagreb Opera staged "Sadko", by Rimsky-Korsakoff, as its final premiere of the past season. This work, not originally on the listed repertory but recorded by the Zagreb Opera a few months ago, was chosen to be performed instead of "Snegurochka", originally planned for production. The title role was excellently interpreted, vocally and dramatically, by the tenor Josef Gostic, alternating in following performances with Noni Sunec. The other roles were performed by Mica Glavacevic, Tatjana Slastjenko, Badema Stajcer, and others. Mladen Basic, director of the opera, was conductor, and Kosta Spacic stage director.

Opera Tours Czechoslovakia

The complete cast of the Zagreb Opera toured Czechoslovakia for two weeks and participated in the Prague Spring Festival, where it performed the national opera "Ero the Joker", by the Croatian composer Jakov Gotovac; "The Rake's Progress", by Igor Stravinsky; and "Peter Grimes", by Benjamin Britten. According to the Czechoslovakian press, the tour was a very successful one, the public especially responding to "Ero the Joker", which recently had its premiere in Vienna, and since has been performed on more than 70 stages throughout Europe.

While the Zagreb Opera was on tour in Czechoslovakia, the Opera of Rijeka, under the direction of Boris Papandopulo, performed in Zagreb, presenting Menotti's "The Consul" and Papandopulo's "Rona". Outstanding in both operas was Jana Puleva, who performed the leading female roles.

The Belgrade Opera began its tour this year at Le Théâtre des Nations in Paris, where it staged Massenet's "Don Quichotte", with Miroslav Cangalovic in the title role, and Latko Korosec as Sancho Panza. They also performed at the Wiesbaden Festival, presenting "Boris Godunoff" and "Don Quichotte", and at the Florence Festival presenting the first staged performance in Italy of Janacek's "Katya Kabanova".

Radio Chamber Group Formed

Recently, the Chamber Orchestra of Radio Belgrade was founded, and its opening program was under the direction of Zivojin Zdravkovic. Participating artists were Miroslav Cangalovic, bass, and Maria Herojorge. Greek pianist. In a series of concerts performed at the end of the season in Zagreb two were particularly noteworthy. Henryk Szeryng performed the Brahms Violin Concerto with the Zagreb Philharmonic, under Milan Horvat, and earned a great success. Friedrich Zaun, former director of the Zagreb Philharmonic and now working permanently in Dusseldorf, returned to conduct the Philharmonic in a performance of the "Faust" Symphony by Liszt.

The American soprano Gloria Davy, who appeared in Yugoslavia three years ago as Bess in "Porgy and Bess", recently sang the title role in Verdi's "Aida" in Zagreb and Belgrade. She showed herself to be a mature artist with a refined musical understanding. Other artists included Aleksandar Marinkovic as Radames, Mariana Radev as Amneris, Milivoj Belavic as Amonasro, and Dragutin



Gloria Davy and Mladen Basic, conductor, after a performance of "Aida" at the Zagreb Opera

Bernardic as Ramfis. The performance was under the direction of Mladen Basic.

The Opera of Zagreb participated in the Dubrovnik Festival at the end of August, and will open its new season in Zagreb in September.

Other events were the appearances of the French cellist Andre Navarra, who was soloist with the Zagreb Philharmonic under Samo Hubad in the Lalo Concerto and who gave a solo recital in Belgrade, playing works by Schubert, Schumann, Strauss, Debussy, and Nin. The pianist was Andrej Preger.

Gerard Souzay's debut in Yugoslavia also aroused keen interest. The French baritone gave concerts in Belgrade and Zagreb, singing music of Lully, Rameau, Schubert, Fauré, and Poulenc. Most exciting of all was the Ravel cycle, "Don Quichotte à Dulcinée". The admirable accompanist was the young American Dalton Baldwin.

Janigro Leads Broadcast

The Orchestra of the Yugoslavian Radio, founded a few months ago, gave two concerts in Zagreb. Antonio Janigro conducted the first, which included the world premiere of the "Suita Giacosa" by the Serbian composer Milan Ristic, as well as a Prokofiev violin concerto with Jelka Stanic-Krekova as soloist, and two Ravel works. The orchestra played superbly. Five days later another Zagreb conductor, Milan Horvat led the orchestra in the Third Symphony by the Croatian composer Stepan Sulek, and Benjamin Britten's "Spring" Symphony. In the Britten work the vocal soloists included Melita Kunc, Majda Radic, and Noni Zunc, and the mixed chorus and children's chorus of Radio Zagreb.

The American conductor Fabien Sevitzy made two guest appearances. In Belgrade, he conducted the Symphonic Orchestra of the Home of the Yugoslavian National Army. Soloist in the Mozart Bassoon Concerto was Ivan Tursic. For his concert with the Zagreb Philharmonic, Mr. Sevitzy chose works by Slavic composers entirely. The program included the Overture to "Russlan and Ludmila" by Glinka; the world premiere of the Violin Concerto by the young Croatian composer Milko Kelemen, which won first prize a few years ago in the Zlatko Balokovic Competition, with Ivan Pinkava as soloist; and the "Capriccio Espagnol" by Rimsky-

Korsakoff. Both orchestras played admirably for Mr. Sevitzy.

The Belgrade Ballet gave "Giselle" with the Adam music and choreography by Leonid Lavrovsky of the Moscow Bolshoi Theatre. In the title role was Dusanka Sifnios. Bogdan Babic conducted the orchestra. The company will present this production at several festivals this summer.

Yuri Boukoff, an excellent Bulgarian pianist, now living in Paris, appeared with the Zagreb Philharmonic playing the Khachaturian Concerto brilliantly. Milan Horvat conducted, including on his program a Prelude and Fugue for Orchestra by the Serbian composer Obradovic.

—Dragan Lisac

Orchestra Concert Ends Ventnor Festival

Ventnor, N. J.—The month of August marked the tenth consecu-

tive season in which the Ventnor Summer Music Festival Series has presented concerts in the seaside setting of the fully screened Ventnor Pier.

On Aug. 6, the festival scheduled Marais and Miranda, folk-song artists, an innovation in a series that heretofore has clung fairly consistently to the standard concert repertoire. Frank Guarrera, baritone of the Metropolitan Opera, sang on Aug. 13, making his third appearance on the series. Tossy Spivakovsky, violinist, and Eugene Istomin, pianist, appeared before the Ventnor audiences on Aug. 20 and 27, respectively.

Completing a summer of intensive study under the direction of Joseph Levine, conductor of the American Ballet Theatre, the Ventnor Festival Youth Orchestra presented a concert on Aug. 22. This group, ranging from 11 to 22 years of age, is drawn primarily from local areas.

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In the news 20 years ago

Musicians enjoy life aboard the liner Paris on their way to Europe. Here is a happy group at the dinner table. Standing are the purser and Samuel Dushkin. Seated are, from the left, Serge Koussevitzky's niece, Mrs. Calling, Artur Rodzinski, Mrs. Dushkin, Mrs. Serge Koussevitzky, Igor Stravinsky, Serge Koussevitzky, and Mrs. Rodzinski.



Wieland Wagner designs the settings for "Parsifal" at Bayreuth. Describing the scenery, one critic wrote "it is likely that the present settings, representing the composite convictions of the family [Wagner] circle, have run down the curtain on the tragic interlude of 'Parsifal' experimentation, so that the Bayreuth stronghold of orthodoxy may now again behold the stars."

The cause of true friendship and understanding between the American continents is indebted to Mrs. Elisabeth Sprague Coolidge for having sponsored the first Pan-American music festival, held in Mexico City from July 13 to 24 under the artistic direction of Carlos Chavez. Amer-

ican composers whose works were heard included Aaron Copland, Roy Harris, Walter Piston, and Roger Sessions.

It is rumored that Paderewski, who made a recent screen appearance in the film "Moonlight Sonata", is at work on the score of a screen opera, which will shortly be filmed in Hollywood.

Yehudi Menuhin returns to the concert stage after a two-year absence.

A concerto for piano and orchestra, recently completed by Wilhelm Furtwaengler, is announced for its world premiere in the coming winter at a Gewandhaus concert in Leipzig, with Edwin Fischer as soloist.

Janacek's Katya Kabanova Staged by Berlin Opera

Berlin.—In the Moscow of old there existed an institution with the very strange name of "Court of Conscience", where Alexander Ostrovsky, the well-known poet, worked for eight years as a clerk. In 1856, he participated in an ethnographic expedition to study life and customs in the regions of the upper Volga. His dramatic masterpiece, "The Tempest", written at the end of the expedition, is a kind of theatrical "Court of Conscience".

Guilt, expiation and self-contempt—these are the inner driving forces of the plot. Katya is the victim of the bitter hate of her mother-in-law, Kabanicha, who looks upon her as an

intruder. Her husband, Tichon, cannot understand Katya's passionate character. When he leaves her to go on a business trip, she quite willingly turns to a young stranger, Boris Grigorievitch, for comfort. But when her husband returns, her conscience compels her to cry out her sin to her husband, in the presence of strangers who have fled to the house to escape a storm, and she drowns herself in the Volga. This is the basis of Janacek's opera "Katya Kabanova".

Janacek, as a mature musician of 65, worked on the score for more than three years. His spiritual attitude was Pan-Slavist, more akin to Mussorgsky than to Smetana and

Fibich. In the figure of the old Kabanicha, he saw personified the "Mother of all Slavs", whose roots go down to the old days of absolute "rights of a mother". And Katya is ground to pieces by such a domineering woman, not by the oppressive atmosphere of a small town on the border of the Volga. The river, always in the background of Janacek's opera, is a symbol of eternal Mother Nature, into whose loving bosom the sinner returns out of her own free will.

"Melodic Strength"

He who would measure Janacek's music with respect to the fashions of 1920, overlooks its inner life. This music is blissfully ignorant of Berg's "Wozzeck" or Stravinsky's "L'Histoire du Soldat". It often trails along for minutes on a tonic; there are church bells colored by chromatic melodies, and repeated insignificant motives are transformed step by step into musical sentences. Despite all its simplicity and occasional naivete, the entire work breathes exciting melodious strength, rhythmic fantasy, and individual harmonies. It comes out of the same inner depth as do the melodies of Schubert and Verdi.

Shortly before the end of the season, the Berlin Städtische Oper gave the opera a well-rounded production, supported by an excellent cast. Wolf Völker, who staged it, was evidently inspired by Ostrovsky's vision and adhered to the original dramatic form. He succeeded in doing so by impressive means and strict directions to the singers. Although the costumes designed by Wilhelm Reinking did not fulfill the poet's demands (all actors should wear Russian costumes with the exception of Boris), these had a certain colorless and timeless aspect. The drama rolled along harmoniously and smoothly, and the climax was well worked out.

Richard Kraus isolated the economically used, strangely built up music for brass that enriches the score and shaped its expressive melodies. The dramatic scenes, so full of pathos, openly shook him, and he was able to transmit his own emotion to the singers. It was a masterly performance.

Troetschel Outstanding

The sensation of the evening, in singing as well as acting, was Elfriede Trötschel's Katya. She conveyed the visionary romance of the young wife's love-dreams, her tender, naive expression, and her passionate outbreaks. Moreover, she had a flexible voice, equally expressive in the pale insistence of the deeper ranges and the thrilling strength of the many high B's.

Irene Dalis, as Kabanicha, offered excellent, well-colored singing, but failed to show the heathen strength of the matriarch, suggesting rather a New England landowner. Sieglinde Wagner sang the role of Barbara clearly and with a fresh voice. Helmut Krebs was her lover, well fitted for the role of this teacher and student of nature. Boris was sung by Sandor Konya with a brilliant voice. Martin Vantin did his best with the unhappy figure of Tichon. Peter Roth-Ehrang was the noisy representative of the Russian merchant class, and in smaller, carefully worked-out roles, Renate Laude, Emi Hagemann, and Roland Dietrich Kunz gave their best.

The production was an honorable addition to the repertoire, and it was rewarding both to look at and to listen to. —H. H. Stuckenschmidt

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Seventh Year of Pop Series Concluded at Miami Beach

Miami.—The seventh season of Sunday Evening Pop concerts given in the Miami Beach Auditorium, by the University of Miami Summer Symphony, came to a successful conclusion on Aug. 11. The Gershwin-Liszt program was conducted by John Bitter with Jesus Sanroma, pianist, as soloist.

The overflowing auditorium resounded with applause after the masterful performance of a Liszt concerto by Mr. Sanroma. Later the pianist gave his usual jovial interpretation of Gershwin's "Rhapsody in Blue", in which Mr. Bitter and his musicians co-operated in commendable fashion.

Arthur Fiedler, conductor, and Jean Bedetti, cellist, were the artists on Aug. 4. This proved to be an interesting event, for not since their Boston Symphony playing-days have these two artists appeared together, and the reunion was a happy occasion for them and their many listeners. The A minor concerto of Saint-Saens, superbly performed by Mr. Bedetti, was truly one of the high lights of the series.

John Bitter was the conductor for the July 28th concert. The assisting artist was Beverly Sills, soprano, who appeared with the orchestra earlier in the year. Miss Sills was heard in the arias "Ah, fors è lui", and "Semplice Libera" from Verdi's "La Traviata". Her voice was controlled and had a beautiful timbre. She was recalled numerous times and sang several encores.

Cuban Conductor Appears

The seventh concert on July 21 was guest-conducted by Alberto Bolet, director of the Havana Philharmonic Orchestra. The soloist was Marta Perez, mezzo-soprano. Mr. Bolet chose a varied program predominantly Spanish and Cuban in flavor that included Falla's Danza from "La Vida Breve", and the same composer's delightfully descriptive ballet, "El Amor Brujo", in which Miss Perez used her colorful voice to make for a performance that was a gem.

The orchestra played exceedingly well under the leadership of Mr. Bolet, particularly the Intermezzo from the Granados opera, "Goyescas", and the concluding group of three Cuban dances by Lecuona.

The sixth concert on July 14 introduced the Montreal conductor, Ethel Stark, to the local Pop audience. Her debut with the University of Miami Orchestra was a complete success. There was a firm beat in evidence at all times and a proper balancing of tonal values.

John Bitter, for the fifth concert on July 7, was the conductor. John Sebastian, harmonica virtuoso, was the assisting artist. Mr. Bitter provided his Pop audience with the kind of music that was "easy listening", but all of it was performed in a diligent and musically proficient manner.

John Sebastian has appeared before with the orchestra in the Pop series, but never has he displayed such mastery over his chosen instrument. For sheer beauty of phrasing and stylistic approach to the music we refer to the Boccherini Concerto, which, incidentally, had its first performance in this country at this concert. It is an appealing concerto, melodious and well constructed. The audience recalled the young virtuoso time and again. As a composer John

Sebastian was represented by his Spanish dance, "Flamenco", which he played in his own inimitable way. The accompaniment to the concerto was expertly provided by Mr. Bitter and his musicians.

As was stated in August Issue of MUSICAL AMERICA, the first four concerts of the Pop series were conducted by D' Artega, June 9-16, and Leroy Anderson, June 23-30. The total attendance for the ten concerts was 30,027. —Arthur Troostwyk

Aspen Festival Has Full Schedule

Aspen, Colo.—Now in its eighth year, the Aspen Music Festival presented at least four excellent artists on each of its concert programs, which were given three times a week, for ten weeks (June 25-Sept. 1). Izler Solomon, musical director and conductor of the festival orchestra, brought together a group of skilled instrumentalists, who represented 20 orchestras in America.

Among the 32 featured soloists and members of the Aspen Music School faculty were Jennie Tourel, Phyllis Curtin, Adele Addison, Leonard Shure, Rosina Lhevinne, Alexander Uninsky, Roman Totenberg, Eudice Shapiro, the Juilliard Quartet, Reginald Kell, Nikolai and Joanna Graudan, George Gaber, Brooks Smith, William Primrose, Vronsky and Babin (appearing in a guest performance), Szymon Goldberg (on leave of absence during 1957), Mack Harrell, and Leslie Chabay.

Two world premieres — Darius Milhaud's "Aspen Serenade" and Charles Jones's Second Symphony — and both familiar and seldom-heard works by Haydn and Stravinsky highlighted the musical season. Stravinsky's "Pulcinella" was performed in its original version, with Miss Addison, Mr. Harrell, and Mr. Chabay as soloists. Haydn's "Maria Theresa Mass" was heard with Miss Curtin, Gloria Brydon, Mr. Chabay, and David Beckwith, as soloists.

Besides the regular concerts in the Amphitheatre, the festival presented four Evenings of Opera this season in Aspen's Wheeler Opera House. Two operas, Ibert's "Angélique" and Puccini's "Gianni Schicchi", and scenes from the traditional opera repertory were presented.

More than 300 students from almost every state and at least eight foreign countries worked with the artist-faculty staff during the summer. The Music School, under its dean, Norman Singer, offered private vocal and instrumental lessons, classes in conducting, composition, acting, body movement, an opera studio workshop, and master classes.

Each week outstanding students performed under professional conditions. During the winter months these "Young Artists of Aspen" travel throughout the country, under the direction of Forrest Miller, giving concerts for the benefit of the Aspen scholarship fund.

Young composer's works were presented in competition for a \$300 Fromm Award for compositions written during the students' stay at Aspen. This summer 19-year-old William Bolcom's First Symphony was performed, and seven young composers' chamber works were presented. —Geraldine Price

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OBITUARIES

EDWARD J. DENT

London.—Edward Joseph Dent, 81, eminent musicologist known for his translations of Mozart's operas into English, died here on Aug. 22.

Mr. Dent was born at Bibston, Yorkshire, and educated at Eton and King's College, Cambridge, where he was made a fellow in 1902. He was professor of music at Cambridge University from 1926 to 1941. One of his early endeavors at Cambridge was the translation into English of Mozart's opera "Die Zauberflöte". At the time, 1911, the work was neglected, but under Mr. Dent's influence it was performed at the university. As a result it was later presented in London at the Old Vic and became part of the British repertory.

Mr. Dent was also known for his knowledge of Italian opera. He wrote a book about Alessandro Scarlatti in 1905 and later did translations of the works of Verdi for the Sadler's Wells Company. His other publications included a life of Handel and the books "Foundations of English Opera" and "Mozart's Operas".

He played a major role in the organization of a chamber music festival at Salzburg, Austria, in 1922. As a result, the International Society for Contemporary Music was formed. Mr. Dent became the first president and retained the office until 1938.

In addition to his teaching at Cambridge, Mr. Dent also lectured at Oxford and Harvard Universities, and received honorary doctorates from both. He was a governor of the Sadler's Wells Opera Company and president of the British Musical Association.

FRANTZ PROSCHOWSKI

Frantz J. E. Proschowski, 89, a prominent New York teacher of voice, died on Aug. 7 at the Medical Arts Hospital in New York City.

Born in Copenhagen, Denmark, Mr. Proschowski studied singing under Divin Duvivier, Jean De Reszke, and Lillian Nordica. From 1905 to 1920, he taught in Paris, Milan, Berlin, and Copenhagen. He came to this country in 1921 and established a voice studio in Chicago.

In 1924, Mr. Proschowski came to New York as vocal adviser to Amelita Galli-Curci and Tito Schipa. From 1928 to 1931 he was head of the voice department of the Chicago Musical College. Author of "The Way to Sing", published in 1923, and "The Beginners Book", published in 1926, Mr. Proschowski was a private voice instructor in New York from 1931 until his death.

Surviving are his wife, Mrs. Marion White Proschowski, and two daughters by a previous marriage.

DENNIS BRAIN

London.—Dennis Brain, 36, internationally known French horn player, was killed when his car crashed into a tree at Hatfield, Hertfordshire, on Sept. 1. He was returning from engagements at the Edinburgh Festival to his home here.

The son of Aubrey Brain, considered the best French horn player in Great Britain before World War II, Dennis

made his debut with the Busch Chamber Players in 1938. For more than ten years he was soloist and principal horn player with the Philharmonic Orchestra of London, and had also appeared with the Royal Philharmonic in this capacity. He had appeared in the United States and in numerous Continental festivals and was known throughout the world for his recordings of horn concertos and works written especially for him. He was a Fellow of the Royal Academy of Music.

GIOVANNI IMPARATO

Giovanni Imparato, 67, violist with the New York Philharmonic-Symphony from 1918 to 1953, died on Aug. 25, at the Veterans' Administration Hospital, Boston, Mass.

Mr. Imparato, who was born in East Weymouth, Mass., began studying music while still a child. As a youth, he gave many concerts throughout the country, and at one point toured on a lyceum circuit with William Jennings Bryan. From 1910 to 1914, he was a member of the Boston Opera Company Orchestra; from 1914 to 1917 he played in the orchestra of the touring Bracale Opera Company.

Mr. Imparato joined the New York Symphony Orchestra, Walter Damrosch, conductor, in 1918, and remained with the Symphony until its merger in 1928 with the Philharmonic. He had been a member of the Philharmonic-Symphony since that time until his retirement in 1953.

Surviving is a niece, Mrs. Thomas Mixon, of Jamaica Plains, Boston.

GORDON A. SUTHERLAND

Ann Arbor, Mich.—Gordon A. Sutherland, 51, professor of music at The University of Michigan since 1953, died at the University Hospital on Aug. 11.

Mr. Sutherland was known for his work in music theory and had written articles for publication in the journals of the *American Musicological Society* and the *Music Teachers National Association*. An article on "Musical Criticism, 1640-1780", commissioned for publication by Oxford University Press in "The New Oxford History of Music", was his most recent work.

Mr. Sutherland was born in Sacramento, Calif., and received his Doctor of Philosophy degree in 1942 from Harvard University.

Surviving are his wife, Lois Smyser Sutherland, and three sons.

ALBERT SAMMONS

London.—Albert Sammons, 71, violinist, died on Aug. 24 at his home in Sussex. Mr. Sammons was discovered by Sir Thomas Beecham in 1908 and joined the Beecham Symphony Orchestra, eventually becoming its concertmaster. For 25 years he appeared in concert with the late William Murdoch, pianist.

HELEN MANSFIELD

Mrs. Helen Coolidge Mansfield, 97, an early founder of music school settlements here and a suffrage leader, died at her home in New York City on Aug. 15.

Mrs. Mansfield, who was born in Boston, came to New York in 1887. Interested in music and the fine arts she became engaged in settlement work and for nine years was president of the Third Street Music School

Settlement. A founder of the MacDowell Club of New York, Mrs. Mansfield also aided in organizing the Edward MacDowell Association in Peterborough, N. H.

She is survived by a son, George Coolidge Tuttle; a daughter, Miss Margaret Merriman Tuttle; four grandchildren and 12 great-grandchildren.

RICHARD STOKES

Richard L. Stokes, 74, author, critic, reporter, and opera librettist, died on Aug. 1 at his home in New York City. Mr. Stokes was a reporter and critic on the *St. Louis Post-Dispatch* and *The Evening World* in New York. He was also head of *The Post-Dispatch* in Washington, D. C.

Although the author of a play, "Benedict Arnold", a biography, "Leon Blum: From Poet to Premier", and a folk-comedy on Paul Bunyan, Mr. Stokes is perhaps best known as the librettist for Howard Hanson's opera "Merry Mount", which was premiered at the Metropolitan Opera House in 1934.

WILLIAM NEIDLINGER

Milford, Pa.—William Neidlinger, organist at St. Michael's Protestant Episcopal Church in New York for 48 years until his retirement in 1949, died at his home here on Aug. 4. He was in his seventies.

A member of the faculty of City College in New York for many years, he retired in 1946 as chairman of the Music Department. He became the organist at St. Michael's Church in 1901, while he was attending Columbia University.

Surviving are his wife, Alvira Luckings Neidlinger, and a sister, Miss Josephine Neidlinger.

EMIL SCHIPPER

Vienna.—Emil Schipper, baritone of the Vienna State Opera from 1921

to 1938, died on July 20 at the age of 75. Mr. Schipper portrayed both Wagnerian and Italian roles and achieved his greatest local success in the title role of "Boris Godunoff". An honorary member of the State Opera where he scored many successes, Mr. Schipper sang repeatedly with Lotte Lehmann, Maria Jeritza, and Maria Nemeth.

LUTHER B. MARCHANT

San Francisco.—Luther Brusie Marchant, 69, former chairman of Mills College music department, died here on Sept. 4. He was with the college for 32 years before retiring as professor emeritus in music and voice in 1954. His promotion of chamber music won for the college the Elizabeth Sprague Coolidge medal in 1947, presented by the Library of Congress. He is survived by three sons and two sisters.

SEM DRESDEN

The Hague.—Sem Dresden, 76, Dutch composer, died on July 31. Mr. Dresden, who was a former director of the Royal Conservatory at The Hague, studied in Amsterdam, under Bernard Zweers, and in Berlin, under Hans Pfitzner. His compositions include numerous songs and chamber works, as well as "Tota", a musical comedy, and "Chorus Symphonius".

ERIK TUXEN

Copenhagen.—Erik Tuxen, 55, Danish conductor who toured the United States with the Danish State Radio Symphony in 1952, died here on Aug. 28. He was a conductor of the Royal Danish Theatre for many years and was guest conductor at the Edinburgh Festivals of 1950 and 1954, and with various European orchestras.

WQXR To Broadcast Boston Concerts

WQXR, the radio station of *The New York Times*, will broadcast all of the Saturday night performances of the Boston Symphony this coming season. The first concert will be heard Oct. 5 and the series will extend through April 26, 1958.

1957 Concert Season At South Mountain

Pittsfield, Mass.—The South Mountain series of chamber-music programs, now in its 39th year, is presenting eight concerts this summer, July 19, 20, 27; Aug. 3, 9; Sept. 22,

29; and Oct. 6. Participating artists have included the New York Brass Ensemble and the New Art Wind Quintet.

Buffalo Philharmonic Summer Pops Series

Buffalo, N. Y.—The Loblaw's Summer Pops series, under the direction of Willis Page and presented by the Buffalo Philharmonic, gave their first concert on July 9.

The events scheduled for the season, which ran through Aug. 27, included Broadway Musicals Night, Duke Ellington Night, Gershwin Night, Calypso Night, Ballet Night, Roger Williams Night, and Rodgers and Hammerstein Night.

After her recent concert in Teaneck, N. J., Blanche Thebom was honored by a reception. From the left: C. W. Floyd Coffin, president of the Civic Music Association of Bergen County; Miss Thebom; her husband, Richard Metz; Mrs. Archibald B. Fiske, member of the association's board; Archibald B. Fiske, executive vice-president and treasurer



Brahms and Beethoven Series Mark Tanglewood Finale

Lenox, Mass.—With the total number of visitors to the Berkshire Festival calculated to be 162,936, its 20th season enjoyed excellent box office. That the Brahms and Beethoven week-ends, which completed the six-week series, drew heavily presented an almost inevitable reaction on the part of concertgoers. The final concert featuring Beethoven's Ninth Symphony attracted the second largest crowd in the history of the festival—15,300 people—while "Tanglewood-on-Parade", the annual benefit for the Berkshire Music Center, had a crowd of 12,493.

Schuricht Takes Baton

The advent of Carl Schuricht highlighted these week-ends. He conducted the first concert of the Brahms week-end, which included the "Tragic Overture" and the First Symphony. Mr. Schuricht's authoritative command of both music and orchestra imparted a sense of grandeur to both these works. Through a special kind of homogeneous sound he made the listener feel that his interpretations went to the roots of German tradition. The program also included Werner Egk's "Georgica", Three Peasant Pieces for Orchestra. With the composer in a Puckish mood, all three pieces suggested a German band in holiday spirits. This antithesis to Brahms proved almost too much for some of the audience, but fascinated others for its orchestral frivolity and its bucolic flavor.

During the Beethoven week-end he offered a program consisting of Blacher's Konzertante Musik, Op. 10, Schubert's "Unfinished" Symphony, and Beethoven's "Eroica". The general dampness of the evening exerted a strong influence on the performances. Mr. Schuricht was in a deliberative mood.

Charles Munch conducted the other concerts of both week-ends. Isaac Stern played the Violin Concerto and Rudolf Serkin the B flat Piano Concerto in the Brahms programs. Mr. Munch also included the works of two American composers to vary the program routines: Samuel Barber's "Medea's Meditation and Dance of Vengeance" on one; Walter Piston's Fifth Symphony on the other.

Isaac Stern gave one of his finest performances of the Beethoven Violin Concerto at the opening concert of the Beethoven week-end, which opened with Beethoven's "Leonore" Overture No. 3. The program also included Honegger's Third Symphony in a performance those present will not soon forget. As a post-war reflection this symphony now presents one man's thoughts and feelings much more vividly. Its philosophical progress from the catastrophic aspect of man's spiritual bankruptcy to the beatific vision of what he might be exerts considerable impact.

Beethoven's Ninth Symphony

The Ninth Symphony culminated brilliantly in the final movement though the performance of the whole work suffered from fast tempos. The Festival Chorus excelled in its singing, while the solo quartet (Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; and Donald Gramm, baritone) surmounted its difficult measures well. The concert opened with Copland's "Quiet

City", played superbly by Roger Voisin, trumpet, and Louis Speyer, English horn. Its beauty was not dimmed by the towering work that followed. Again it should be recorded that the Boston Symphony was in top form throughout these concerts.

At "Tanglewood-on-Parade", Arthur Fiedler and the Boston "Pops" were the featured attraction in a typical program. This included Saint-Saëns' "Carnival of Animals" with Ogden Nash reading his original verses, and selections from "My Fair Lady". Mr. Munch conducted the regular orchestra in Schumann's Fourth Symphony and Aaron Copland conducted his Suite "Our Town" and excerpts from "Tender Land". The round of simultaneous concerts by the different departments of the Berkshire Music Center took place as usual.

Fromm Fellowship Players

Eleven young professional musicians, known as Fromm Fellowship Players, spent six weeks at Tanglewood this summer working in contemporary music under the auspices of the Fromm Foundation. They performed two special concerts of modern chamber music, played illustrations in a series of lectures on contemporary music, and played works by student composers of the Berkshire Music Center—weekly at composers' forums and in reading sessions during classes of the composition department. Their concert program included works by Stravinsky, Schoenberg, Hindemith, Webern, Ravel, Falla, Poulenc, Riegger, Bartok, Milhaud, Thomson, Ives, Revueltas, Villa-Lobos, Mel Powell, Lester Trimble, Varèse, Ruggles, Piston, Copland, Kirchner, Carter,

Karl Kohn, William Smith, Roussel, and William Denny.

A seminar in contemporary music provided a series of illustrated lectures twice weekly. Lecturers were composers on the Berkshire Music Center faculty, including Aaron Copland, Irving Fine, Milton Babbitt, and Karl Kohn. Illustrations were performed by Fromm Fellows, and the lectures, which were open to Friends of the Center, were attended by capacity audiences.

The foundation also sponsored two public concerts of modern chamber music in the Theatre-Concert Hall performed by members of the Boston Symphony and visiting artists. First performances of the String Quartet No. 1 by Easy Blackwood, and "Out of the Cradle Endlessly Rocking" by Robert Palmer for solo voices and small instrumental ensemble, were presented. The programs also included works by Bartok, Fine, Ravel, Villa-Lobos, Roy Harris, Milton Babbitt, Carlos Chavez, Piston, Krenek and Stravinsky.

All this activity represented the most comprehensive attention ever paid to contemporary music in the history of the Berkshire Music Center.

—Miles Kastendieck

Boston Opera House Sold to Garage Owner

Boston.—The Boston Opera House, which has housed opera, ballet, musical comedies, and concerts, has been sold to the S. & A. Allen Company, which specializes in auto-parking lots and garages. It is understood that all existing contracts for the use of the theatre have been canceled.

The Opera House was opened in 1909 with a performance of "La Gioconda", with Lillian Nordica. Seating 3,000, it has housed the Metropolitan Opera engagements for many years.

Summer Events in New York

234,000 Attended Stadium Concerts

The 40th season of concerts at the Lewisohn Stadium, which began June 24 and ended Aug. 3, offered 29 complete concerts. The total attendance for the six-week season was 234,000. During the course of the season, 49 soloists, 11 conductors and seven group attractions participated.

The largest audience of the season, 21,000, was in attendance July 6 for the second annual "Jazz Jamboree". Tying for second place, with audiences of 15,500 each, were the July 18 "Fiesta of Spanish Dance" with Jose Greco and his Company; and the Stadium's tenth annual Rodgers and Hammerstein Night which concluded the season on Aug. 3.

The opening concert on June 24 was halted by rain after the first work was played, and was given in full the following night, displacing the originally scheduled program for that evening. The only other shift of schedule caused by the weather was when the July 13 program was moved to the next night, originally an open date.

Although the 1957 Stadium attendance total is 3,000 less than the 1956 season's total for 28 events, a Stadium spokesman pointed out that a comparison of the 1957 and 1956 records was not a fair criterion, since Harry Belafonte's appearance last summer was 3,000 more than the

present legal limit. Also, while it is true that only one program this year was actually cancelled, more than half of the events in which the greatest advance interest had been expressed were obliged to be given in the face of cloudy skies, intermittent rainfall and constant storm predictions. This year's attendance, however, did exceed those of 1955 and 1954 by 1,000 and 10,500 respectively.

Bolet Plays Rachmaninoff

July 31.—Jorge Bolet was a magnificent soloist in Rachmaninoff's Piano Concerto No. 3 in D minor, with Julius Rudel conducting the Stadium orchestra. Mr. Bolet proved to have the necessary pianistic equipment, and what is more, marshalled his resources with uncommon sensitivity and economy. His tone, clear, bright and pleasantly pungent, lent itself admirably to an interpretation which shunned excessive sentimentality and bravura for its own sake, but which consistently enhanced the music. Except at the start of the first movement when the orchestra somewhat covered the soloist, rapport was good, and the work sounded appropriately warm and rather impulsively lyrical.

The concert opened with a lively performance of Mozart's "Haffner" Symphony. However, the tempos of the opening movement ran headlong and some important details were lost or underemphasized. The vivid, attractive colors in the Moussorgsky-

(Continued on page 38)

Music Therapy Group Announces Conference

The National Association for Music Therapy, Inc., will hold its eighth annual conference on Oct. 10, 11, and 12. It will take place at the Kellogg Center for Continuing Education, Michigan State University, East Lansing, Mich.

Ballet Russe To Visit Puerto Rico

San Juan, Puerto Rico.—The Ballet Russe de Monte Carlo will make its initial appearance in Puerto Rico on Oct. 3. A week's engagement follows. The company is being presented by Festival Casals, Inc., in conjunction with Albert B. Gins. Alicia Alonso and Igor Youskevitch will appear as guest artists with the ballet, which will give the premiere of "Brahms Variations" here. The new work is set to Brahms's Variations on a Theme of Handel.

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Schools and Studios

Cornell University has established a Doctor of Musical Arts degree. It is described as a professional degree for someone planning a serious full-time career in composition and teaching composition at the college level.

Max Graf, internationally known music critic and author, will give an eight-week course at the New School for Social Research in New York beginning Oct. 5. Comments and Recollections of a Music Critic is the title of the series of lectures. Polly Batic, contralto of the Vienna State Opera, will be guest artist on two occasions.

Maria Koussevitzky has joined the faculty of the National Conservatory of Music in Beirut, Lebanon. The soprano has been soloist with leading United States orchestras under the direction of such conductors as Serge Koussevitzky, Ossip Gabrilowitsch, Willem Mengelberg, and Fabien Sevitzky; she has sung in opera in Russia, Poland, Mexico, and the United States as well as recitals and oratorio in Europe and America.

Frederick Haywood, teacher of singing and author of "Universal Song", was a member of the faculty at the National Association of Teachers of Singing workshop held at Lawrence College, Appleton, Wis., Aug. 25 to 30. A newly revised edition of the Vol. 1 of "Universal Song" has just been issued by G. Schirmer. Mr. Haywood is permanently located at Syracuse, N. Y.

The teaching of voice will not be interrupted at the New York studios of the late Frantz Proschowski who recently passed away after a short illness. His wife, Marion Proschowski, who has been his assistant for many years, announces that she will continue voice teaching following the same principles adopted by her late husband.

Emil Gilels will make his first appearance in Indiana on Jan. 14, 1958 at the Hall of Music at Purdue University. Purdue's convocation series, which will include 23 programs, will also present Jose Greco and his company of Spanish dancers Jan. 31, 1958, and the National Ballet of Canada, Feb. 26-27, 1958.

The Indianapolis Symphony, Izler Solomon, conductor, will perform on Nov. 15, 1957, and the St. Louis Symphony, Vladimir Golschmann, conductor, on March 21. Other artists

scheduled to appear include Joseph Szigeti, Vronsky and Babin, Mattiwilda Dobbs, Jan Peerce, Carol Smith, and the Bach Aria Group.

Western Reserve University and the Cleveland Institute of Music will inaugurate a combined program this fall, which will make available the Institute's applied music faculty to Western Reserve University students and liberal arts courses required of Institute students will be offered by the University. In the future, joint faculty appointments are contemplated, and interchange of students, faculty and courses in the areas of music theory and music history is anticipated.

Tibor Kozma, associate conductor of the Metropolitan Opera since 1948, has been appointed professor of music at Indiana University. Mr. Kozma will conduct the university's Philharmonic Orchestra and some of the school's operatic productions. He is the first full-time orchestra conductor appointed since the death of Ernst Hoffman two years ago.

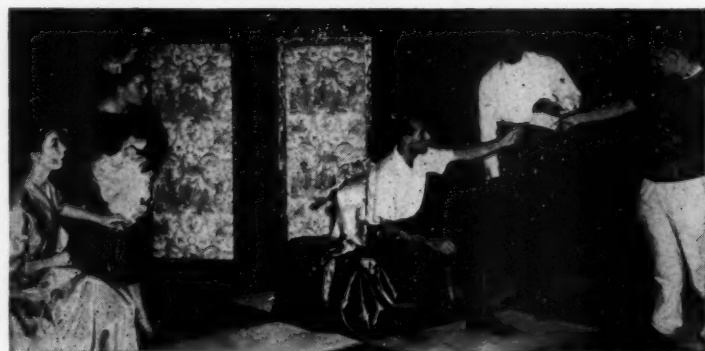
Jules Wolfers, pianist and critic, has been appointed chairman of the college of music of Boston University's school of fine and applied arts. Mr. Wolfers will continue to serve as the school's radio and television program co-ordinator and as director of the preparatory division.

The Chatham Square Music School has announced auditions for scholarship candidates in piano, violin, viola, cello and voice. Preliminary auditions before the faculty will be held at the school on Sept. 20 for instrumentalists, and on Sept. 21 for voice students.

Bruce Simonds will conduct a piano repertoire class for advanced students at the Turtle Bay Music School during the current season. Beginning Oct. 24 and now in its fourth season, it is the only class Mr. Simonds gives in New York City. The pianist is also available for private lessons. Beginning Oct. 15, Gibner King will conduct a course for voice accompanists, open to both accompanists and singers. Mr. King has been giving this course at the school for the last two years.

Majorie Jackson, a resident of New Philadelphia, Ohio, has been appointed Assistant Professor of Organ at Capital University, Columbus, Ohio, and will assume her duties this September.

The Summer Opera Workshop of The Cleveland Institute of Music gave four performances in late July and early August, which were under the direction of Frederic Popper, assisted by Elsa Findlay. Below is Act II of "The Marriage of Figaro", with (from the left) Rosalind Rees, Carol Wiest, Adib E. Fazah, Samuel Bennett, Brian MacDonald



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New York University has received a grant of \$75,000 from the Eda K. Loeb Fund to be applied toward the construction of the Loeb Student Center at Washington Square. The University previously received a gift of \$1,000,000 from the Adeline and Carl M. Loeb Foundation. Neither

Mrs. Eda K. Loeb nor her husband, Morris Loeb, was related to the Carl M. Loeb family, whose name the new center will bear.

The music lounge of the student center, however, will be named for Morris and Eda K. Loeb, who, during their lifetimes, had a deep interest in the field of music. Present plans for the music lounge provide for the installation of the latest acoustical apparatus. A soundproofed room, it will have six listening booths where students can hear recordings, a piano, and an area where student ensembles can practice.

Gustave Rosseels, violinist with the Paganini Quartet, has been named second violinist of **The University of Michigan Stanley Quartet**. He will succeed Emil Raab who has resigned his post to accept a position at the University of Alabama.

Michigan State University, at East Lansing, will present during the 1957-58 season Anna Russell, Mattiwilda Dobbs, Robert and Gaby Casadesus, the New York City Opera in "La Traviata" and "The Merry Widow", the Indianapolis Symphony, the Bach Aria Group, the National Ballet of Canada; Mantovani and his New Music, Vienna on Parade, the Black Watch Band, Calvacade of Song, Gregor Piatigorsky, Richard Tucker, the Detroit Symphony, a lecture by Sol Hurok, as well as numerous other events of a nonmusical nature.

Florida State University, at Tallahassee, has added to its faculty Lilla Belle Pitts, Jack Swartz, and Wilfred G. Mears, in music education; Anna Kaskas, in voice; and Richard Lee Collins, in voice and as director of opera.

Roy Harris has been appointed to the faculty of the Indiana University School of Music. The other new members of the music faculty are Nathan Lee Gordon, violinist, and Benar Heifetz, cellist.

The Lyric Quartet, a mixed-voice ensemble directed by Wilbur Isaacs, has been invited to tour South America this summer.

The University of Arizona School of Music has appointed Robert G. McBride and Robert A. Emile to their faculty.

Robert W. Moevs and David G. Hughes have been named Assistant Professors of Music at Harvard University.



A scene from Dominick Argento's one-act opera "The Boor", which was given at the summer concerts of the Eastman Chamber Orchestra of the Eastman School of Music. Conducted by Frederick Fennell, the performance was given on July 12 at the University of Rochester. Pictured above are Sallie Coss and William Duvall



Carlos Salzedo and students at the 1957 Summer Harp Colony of America, Camden, Maine, of which Mr. Salzedo is founder-director

Madeleine Carabo-Cone, music educator, has published a booklet entitled "Playground Music." It outlines a program of traditional outdoor games adapted by her for music-learning purposes to the "musical playing-field," which she foresees for every playground.

The University of Buffalo presented performances of Puccini's "Il Tabarro", and Weill's "Down in the Valley" on May 18-19, as a benefit for the University's new music building, which is to be completed in September.

The University of Texas College of Fine Arts presented their Summer Choir Clinic Concert, Roger Wagner conducting, June 14; their Summer Orchestra Clinic Concert, Orlando Barera conducting, June 21; a recital by Fernando Laires, pianist, June 30; and a program by the duo-pianists Stecher and Horowitz, July 8.

Boston Conservatory Engages Mirovitch

Boston.—Alfred Mirovitch, eminent pianist, teacher, and editor, has accepted an engagement to teach at the Boston Conservatory of Music beginning the fall term of 1957.

Mr. Mirovitch, whose concert tours have taken him around the world nine times, has devoted considerable time in recent years to extensive research in an endeavor to enrich existing repertoire of all grades. At the Boston Conservatory he will accept a limited number of private pupils, conduct a master class and offer his famous lecture series.

Scholarship Lodge Built in Interlochen

Interlochen, Mich. — Dedication ceremonies for the Sigma Alpha Iota Scholarship Lodge at the National Music Camp in Interlochen took place

on July 28.

The lodge, which was financed by a grant of \$6,500 from the Sigma Alpha Iota Foundation, is a cedar log building accommodating eight to 12 persons. It is available to guests at the National Music Camp, and rental revenues, after maintenance costs, will provide a perpetual source of income for student scholarships. It is anticipated that a full season's rentals will guarantee at least five or six \$200 scholarships.

Edwin Hughes Holds Summer Master Class

Edwin Hughes's summer master class in New York City was attended by over 40 pianists and teachers from the United States and Canada. Edwin and Jewel Bethany Hughes opened the series of evening recitals with a program of two-piano music by Bach, Mozart, Reinecke, Chopin, and Saint-Saens.

The following professional and artist students of Mr. Hughes gave the remaining five evening programs: Ronald Hodges, who won the Radio Luxembourg \$1,000 Award, and who has been engaged as a member of the music faculty of Mt. Holyoke College; Dorothy Bullock, who made her Town Hall debut last May 5 and who was soloist in Carnegie Hall with orchestra in John Powell's "Rhapsodie nègre"; Jeannine Romer, who won the Young Artist's Award of the Atlanta Symphony Orchestra and was soloist on the subscription series of that orchestra; Dwight Oarr, who won the highest award in the Young Artists Recording Contest of the National Guild of Piano Teachers; and Rosabel Loveridge, a graduate this year from Columbia University.

Many gifted pianists from all parts of the country took part in the tri-weekly repertoire classes, which surveyed a large range of the pianoforte literature from Bach to contemporary composers.

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Summer Events in N. Y.

(Continued from page 35)

Ravel "Pictures at an Exhibition" were brought out by Mr. Rudel and his men. The grace and seductiveness of the section entitled "The Old Castle" were particularly well achieved. —D. B.

Elman Is Soloist

August 1.—Twelve thousand people came to hear Mischa Elman play the Tchaikovsky Violin Concerto. They were not disappointed, for Mr. Elman was in excellent form, his tone typically warm, expressive and bright. One noted flaws and mannerisms in the violinist's technique, but more important, it served as the vehicle in a performance which captured the true style and songful spirit of the concerto in a unique fashion. Mr. Elman played three encores at the end of the concert, with Joseph Seiger accompanying at the piano, and these selections were if anything even more successful.

Julius Rudel, conductor of the evening, offered a rather tentative and over-restrained reading of the "Romeo and Juliet" Overture-Fantasy in this all-Tchaikovsky program, but it gained some impetus and a fuller sound during the playing. The "Pathétique" Symphony received a straightforward interpretation with a great deal of songfulness. —D. B.

Washington Square Concerts

Aug. 12.—Domenico Cimarosa's comic opera "L'Italiana in Londra" was presented August 12 in the Washington Square Monday evening chamber music series. It was heard in a one-act condensation prepared by Giulio Confalonieri, translated into English and with dialogues by George and Phyllis Mead, and conducted by Otto Lehmann. The plot is a commonplace 18th-century combination of romance, misunderstandings and peasant humor, but the music is full of melody and delightfully alive. Milord, an English nobleman, was sung strongly, accurately, and with aplomb by Norman Myrvik, tenor. Livia, an Italian noblewoman loved by Milord, was sung by Josephine Asaro. Her rich soprano voice was projected with considerable warmth and lyric power. Ray Buckingham, bass, enacted the role of the droll adventurer Polidoro with considerable zest and sang competently, while his romantic interest, Marie, an innkeeper, was sung attractively but a little wanly by Eleanor Wold, mezzo-soprano. The musicians played very well under Mr. Lehmann, who in the fall will become an assistant conductor at the New York City Opera. Mr. Lehmann learned of "L'Italiana in Londra" from Lorenzo Alvary who acquired the U.S. performance rights while in Milan. The program also included Gaetano Brunetti's Sinfonia in C minor, which along with the opera probably received its first professional local performance on this occasion. The Sinfonia proved an excellent work, with a Mozartean songfulness and a decidedly dramatic character as well. The program concluded with Mozart's Symphony No. 40.

On August 5 Fritz Rikko conducted the Collegium Musicum in works by Telemann, Bach, Vivaldi and Haydn. The soloists were Anabel Hulme-Brieff, flute; Joyce Flissler, violin; Alexander Kouguell, cello; and Robert Conant, harpsichord. Mr. Rikko and his men returned for the final concert Aug. 26, which featured the U.S. premiere of Henricus Albi-



Lyn Riker

After a rehearsal of "La Bohème" at the Carter Barron Amphitheatre, Washington, D.C., are, from the left, Anton Guadagno, conductor; Lucia Evangelista, soprano; and Thomas Hayward, tenor

castro's Concerto No. 4 in C minor for strings. Other works were by Albinoni, Purcell, Telemann, Pergolesi and K.P.E. Bach. The soloists were Miss Hulme-Brieff, Messrs. Kouguell and Conant; Josef Marx, oboe; and Carolyn Voigt, viola. Mme. Frederique Petrides conducted the August 19th concert, at which nearly 5000 people heard compositions by Britten, Rosetti, Schubert, Still, and Tchaikovsky. Michael Rosenker was violin soloist. —D. B.

Morningside Music Festival

Aug. 21.—The Morningside Music Festival, a community program of free outdoor concerts sponsored by the Morningside Citizens Committee, was held at Morningside Park at 121st St. Wednesdays July 24 through August 28. On August 21 the Knickerbocker Chamber Players, Robert Mandell conducting, played the premiere of Robert Storer's Lyric Music for Violin and Strings (termed by Mr. Mandell a nocturne), with Zvi Zeitlin soloist. This work was especially commissioned for the festival. Though generally not of heavy consistency, the music often sings eloquently and has a cogent climactic passage, in a warm, modern American idiom closely related to late 19th century chromatic Romanticism. Mr. Zeitlin, the soloist as well in Bach's Violin Concerto in E major, played accurately, with full tone and a sure stylistic grasp. Works by Mozart and Tchaikovsky also received performances generally worthy of this ensemble's high standards.

Other events in the festival included children's concerts on July 24 by the Fine Art Wind Quintet and one week later by the New York Brass Ensemble; the New York City Concert Band, Hunter Wiley, conductor, July 31 and August 14; Interracial Fellowship Summer Chorus, David Labovitz, conductor, August 7; and the Morningside Festival Orchestra, Charles Schiff, conductor, August 28. —D. B.

Goldman Band Novelties

The Goldman Band, Richard Franko Goldman, conductor, offered a novelty program in Central Park in its Guggenheim Memorial Concert on July 19. Included in the works were Prokofiev's "Athletic Festival March", Sibelius' "March of the Finnish Rifles", Robert Leist's "Tympani", Thomas Bricetti's "The Visions of Kamm", and the first New York performance of Michael Haydn's "Turkish March". Mr. Leist and Mr. Bricetti conducted their own works, and Herbert Johnston led the band in his

arrangement of the "Wedding Dance" from Jacques Press's "Hasseneh".

On July 21, Lehman Engel was guest conductor of the Goldman Band, conducting the second half of the regular Sunday evening concert. Suzanne Lake was soloist in an aria from "Carmen" and in two popular songs.

Menotti's "Consul"

Wollman Memorial Theatre, Sept. 3.—Menotti's "The Consul" was revived at this new outdoor theatre in Central Park with some of the singers who appeared in the original Broadway production. Patricia Neway was again Magda Sorel; Gloria Lane, the secretary; and Maria Marlo, the Foreign Woman. Others in the opera were Lydia Summers, the Mother; George Gaynes, the Police Agent; Norman Atkins, John Sorel; Emil Renan, Kofner; Jeanne Grant; Anna Gomez; Georgeanne Bourdonne, Vera Baronel; Norman Kelley, the Magician; and Francis Monachino, Assan. Lehman Engel conducted.

East River Concerts

The first of ten concerts that the Lower Eastside Neighborhoods Association is presenting this summer took place on July 2 at the East River Park Amphitheatre. This series of free

concerts is sponsored by the Edna K. Loeb Fund with assistance of a grant from the Music Performance Trust Fund. Among the 2,500 who attended the opening concert were Mayor Robert Wagner and Mrs. Franklin D. Roosevelt.

The concert was under the direction of Julius Grossman, who has conducted the LENA Orchestra since Evenings-by-the-River began with a series of three events in 1955. Isidore Cohen was violin soloist in Lalo's "Symphonie Espagnole", and the orchestra offered Mozart's "Idomeneo" Overture, Mendelssohn's "Italian" Symphony, and Morton Gould's "American Salute".

"Bohème" in Park

The City Symphony Orchestra of New York, under the direction Franz Bibo, opened its annual summer season on the Mall in Central Park on July 6 with a performance of "La Bohème". The opera was sung in the new English version by Ruth and Thomas Martin. Judith Raskin, soprano, and Enrico di Giuseppe, tenor, headed the cast which included Eugene Green, Friedl Teller, Leo Postrel, Mark Elyn, and Fred Jones.

"Carmen" was scheduled for July 13, and Lehar's "The Merry Widow" for July 20.

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